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EAST WEST 東西報

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Funding Cuts Pit Liberals vs. Minorities

By ROB TOKUNAGA

BERKELEY — A controversy that has been brewing for the past few years among community agencies in Berkeley heated up in the month of July over distribution of county funds. The issue pits three minority community agencies against the Berkeley Free Clinic, which is a non-profit community health center near the UC Berkeley campus.

The battle among these agencies is over state funds given to counties for drug intervention and prevention programs. The individual counties then grant the money to cities.

AT-RISK

A memo from Dr. Floyd Wylie, Chief of Berkeley's Mental Health Services, to agencies applying for the county money, stated, "The Alameda County Health Care Services Agency has designated youth, women, ethnic minorities and the disabled as "at-risk" and therefore, high priority populations for drug abuse intervention services."

The document also required that "agencies applying for these funds must specifically address their plans to publicize services, to generate referrals and to document utilization by these groups."

This year the county allocated $100,000 from the drug intervention funds for Berkeley. The four agencies that applied for these funds in June were the Berkeley Free Clinic, the Berkeley Asian Youth Center (BAYC), Community Health Alliance for Neighborhood Growth and Education (CHANGE), and Adelante, Inc.

The last three agencies mentioned above primarily serve specific ethnic groups: BAYC, the Asian community; CHANGE, the Black community; and Adelante, the Hispanic community. The city of Berkeley also receives some of the funds for its own drug treatment programs.

STABBED

Until last year, the Berkeley Free Clinic received the majority of the funds," explained Calvin Fong, coordinator at BAYC, "then BAYC and CHANGE asked that we receive a greater portion of that money since we were actually serving the ethnic minority communities and youths while the Free Clinic wasn't."

That's when the controversy began, according to BAYC's director, David Kakishiba, "when the Free Clinic stabbed us in the back."

"Last year was the first time that every agency had to resubmit new proposals [requests] for funds," Kakishiba recounted. "The Free Clinic turned their application in about two weeks late, which, according to the city guidelines, meant that they were ineligible for any funds."

Some BAYC youths play outside the agency. (Photo by David Yee)

BAYC and CHANGE, the other two agencies requesting funds last year (Adelante did not apply), supported the Free Clinic and lobbied the Berkeley Mental Health Advisory Board, which makes funding recommendations to the city, to include them in the funding recommendation.

JOINT LETTER

The three agencies then signed a joint letter to the board stating that "there should be a more equitable distribution of the county drug intervention funds." Two years ago, the Free Clinic received $41,000 from the fund, while BAYC and CHANGE each received only $13,000.

During the negotiations over funds last year, the advisory board recommended that the Free Clinic receive $29,000 while BAYC and CHANGE were to receive $24,000 each. Both BAYC and CHANGE felt that the recommendation was closer to a more "equitable distribution of the funds."

BAYC coordinator Fong remarked that "the advisory board was not too pleased with the Free Clinic's drug intervention program because it did not seem to help very many youths or minorities."

The two minority agencies were

continued on page 2

PBS Accepts *Silk Screen* for National Television Airing

By ROB TOKUNAGA

SAN FRANCISCO — *Silk Screen,* a series of six half-hour programs featuring the work of Asian American filmmakers has been accepted by the Public Broadcasting System (PBS) for national airing. All of the programs were produced independently and then put together into a six-part series by the San Francisco based National Asian American Telecommunications Association (NAATA). The series will be seen sometime in the fall and will be hosted by actor Robert Ito, the co-star of the NBC television series, *Quincy.*

According to James Yee, the Executive Director of NAATA," the *Silk Screen* series will serve as a vital source of programming and information about Asian Americans."

MEDIA IMAGES

Yee commented that "Asian American media images reflect persistent misconceptions and prejudices." Examples brought up by Yee include the exotic dragon ladies, subservient houseboys and martial arts masters that seem to be the mainstay of Asians in television and the movies.

"On the other hand," Yee pointed out, "Europeans and other Western immigrants are perceived to be the pioneers of America, while Asian immigrants are still considered foreign and unassimilable.

"Against this backdrop," Yee continued, "Asian American media people are creating works which are attempting to address these issues—works which delve into the diverse, yet common experiences of this vastly underrepresented and misinterpreted group of Americans."

The *Silk Screen* series will feature the following programs:

● *Sewing Woman* by Arthur Dong chronicles the life of a Chinese immigrant woman who has worked in San Francisco Chinatown garment factories for over 30 years. This film is based on the oral histories of first-generation Chinese women including Dong's own mother, Zem Ping Dong. It traces the sewing woman's adjustment to America, her problems with assimilation and the upbringing of her American-born children.

MONTEREY

● *Monterey's Boat People* by Spencer Nakasako and Vincent DiGirolamo is a documentary that focuses on the racial, economic, and environmental controversies surrounding the Vietnamese fishermen in the Monterey area. Starting with the development of the Monterey fishing industry by Chinese fishermen in the early 1900's, this program traces the long-term struggle of Chinese, Japanese and now Vietnamese fishermen working in the area despite persistent opposition.

Since this program was made, California has banned gill-net fishing in shallow waters where the Vietnamese have traditionally fished. The refugees claim that such laws are intended to handicap them as fishermen. *Monterey's Boat People* insists that similar laws were enacted in the past against the Chinese and the Japanese.

● *With Silk Wings: On New Ground* is a documentary on Asian American women who are in professions not traditionally

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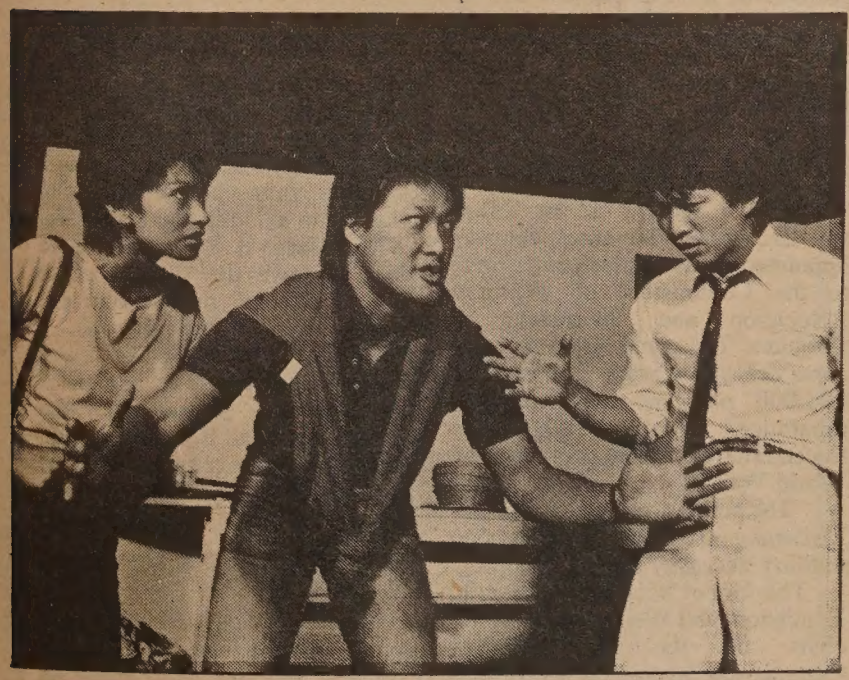
F.O.B. Returns to Town



The Asian American Theater Co. will present David Henry Hwang's *F.O.B.*, a humorous and compelling portrayal of the Chinese immigrant experience in America. Directed by Judith Nihei, the play runs from Friday, Aug. 5 thru Sunday, Sept. 18. Performances are Thursdays through Saturdays at 8 pm; Sundays at 7 pm. Tickets are $8 for Thursday and Sunday; $9 Fridays and Saturdays. For information and reservations call 752-8324.

Shown above *F.O.B.* stars (l-r) June Mesina, Kelvin Han Yee and Dennis Dun. (Photo by Bob Hsiang) □

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Berkeley

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also told by the Free Clinic representatives that the clinic would support the board's recommendation to the City Council which made the final funding decisions.

COMPLETE SURPRISE

At the following council meeting, however, to the complete surprise of the minority agencies, "the Free Clinic demanded that it receive a greater portion of the funds at the expense of BAYC and CHANGE," Kakishiba asserted in an interview with *East/West*.

The council decided to go with the Advisory Board's recommendation of a $29,000/$24,000/$24,000 three-way split. The decision came over the staunch objections of the Free Clinic.

Although BAYC and CHANGE won the battle to get a more equitable distribution of the funds, the relations between the two minority agencies and the Free Clinic have been strained ever since.

"We don't trust them anymore," said BAYC's Fong. However, he was also quick to comment, "The Free Clinic is a good organization, don't get me wrong. The problem is that the clinic doesn't use the funds to serve many of the people they are suppose to serve, mainly youth and minorities."

TALK VS. PRACTICE

Kakishiba concurred. "The Free Clinic talks of unity in getting funds. They claim that they help all people of all races. In words they say so, but in practice they don't."

This year, prior to the July 13 Mental Health Advisory Board meeting, BAYC, CHANGE and Adelante got together and drafted a joint letter to the advisory board asking that the county drug intervention funds be "evenly divided among the four agencies to prevent the kind of fighting among the agencies that occurred last year."

This was different from last year's letter because it asked for "equal funds," not just a "more equitable distribution of the funds."

It also differs from last year's letter in that it did not include the Free Clinic, a fact which infuriated representatives from the clinic, which opposed the idea of it receiving funds at the same level as the minority agencies.

$20,000

The advisory board decided to go along with the minority agencies and recommended that each of the four agencies receive 25% of the available funds. In its July 26 meeting, the city council accepted the recommendation and awarded $20,000 to each agency.

Dr. Wylie felt that the even split "makes good sense considering the small amount available. "we try to reach as many people and do as much as possible with the little amount of money we get.'

Kakishiba asserted, "The even split was a victory for the minority community agencies in their attempt to achieve parity with the Free Clinic and gaining recognition of the overall need for such funds to go to the Third World community."

Comments from Laurie Polanetti, who is handling the situation for the Free Clinic, seem to indicate that the strained feelings amc g the four community agencies has diminished while another controversy between these agencies and the city of Berkeley is becoming the center of attention.

NOTHING WRONG

Polanetti told *East/West* that she found nothing wrong with the council's decision to fund the minority agencies at the same level as the clinic. She also felt the charges that the Free Clinic does not serve the minority and youth communities were unfounded because the clinic has done several outreach [presentations] to specific minority and youth agencies.

"We did one at Adelante and several youth agencies," Polanetti asserted, "and we also try to reach groups that the other agencies don't reach."

The one aspect of the Council's decision that is uniting the four community agencies is the granting of 20% of the county drug intervention funds to the city.

Polanetti remarked, "All of the agencies requesting the funds must document their drug intervention programs when applying for the funds." The Mental Health Advisory Board then investigates each program. "The city of Berkeley does not go through the investigative process," she continued, "so no one knows where the money goes."

What *does* the city do with the money?

According to Dr. Wylie, it uses the money for administrative purposes and to run a drug treatment/rehabilitation program at the Berkeley-Albany Mental Health Services Center on the corner of Grove and Derby Streets in Berkeley.

The other agencies know about the Grove Street center. However, they point out that the county guidelines call for a drug *intervention* program, not a drug *treatment/rehabilitation* program.

"The city is only acting as a fiscal agent, they should only receive the usual fiscal agent salary of 6.5% of the total budget," Kakishiba observed. "The City Council should take a good look at its [own] mental health staff." □

Speakers at Redress and Reparations Forum Seek Unity

(l-r) Dr. Arthur Flemming, Commission on Wartime Relocation and Internment of Civilians; Floyd Shimomura, Japanese American Citizens League; Dale Minami, Committee to Reverse Japanese American Wartime Cases. (Photo: Thomas Wing Wo.)

SAN FRANCISCO — Several speakers at a community forum on Redress and Reparations last Saturday called for unity among all Japanese Americans in their efforts to obtain restitution from the government. "The strength in the movement lies in the expression of the people," said Bert Nakano, a representative from the National Coalition for Redress and Reparations (NCRR).

"The issue is not just the money," Nakano asserted. "It's for the self-respect and pride of all Japanese Americans and [to decide] whether we have any rights at all under the constitution."

SUPREME COURT

Attorney Dale Minami spoke to the capacity crowd of 150 at the Christ United Presbyterian Church on the 1944 Supreme Court case of *Korematsu v. US* which sanctioned the executive order which forced people of Japanese ancestry into the internment camps. Minami represented Fred Korematsu in an attempt to have the 1944 decision reversed.

"Some of the worst decisions ever made by the Supreme Court," is how Minami described the three cases involving Japanese Americans who refused to go the camps. The three Japanese Americans involved are Gordon Hirayabashi, Minoru Yasui and Korematsu.

Minami stated the three reasons why he is fighting for the reversal of the Korematsu decision:

- The decision was morally wrong since Korematsu did not do anything improper and does not deserve a criminal record.
- Many Americans do not know the real history behind the camps. Many still feel that the government had legal reasons for what it did.
- Legally, these cases are ones in which the Supreme Court abandoned its duty when it deferred the constitutional rights of ordinary citizens to the military.

Korematsu's attorney mentioned that his client was asked by the US government to accept a full pardon. Korematsu refused because he felt that he was not guilty of anything in the first place. "I shouldn't be accepting a pardon from the government," an indignant Korematsu said. "*I* should be pardoning the *government*."

COMMISSION

Another speaker at the forum was Dr. Arthur Flemming, who was appointed by then-president Carter to the Commission on Wartime Relocation and Internment of Civilians. The commission recently came out with a report in favor of a $20,000 payment per person in reparations for those who were forced into internment camps during World War II.

"The actions were indefensible," Flemming observed. "There was no military necessity for the actions."

The former Secretary of Health, Education, and Welfare, and former chair of the Civil Rights Commission, expressed his feelings on working with the Commission reviewing the case of interned Japanese Amricans. "I cannot recall an experience that has moved me as much as this one," Flemming said.

Flemming felt that there was a good chance that the $20,000 per internee recommended by the commission would be eventually approved by Congress. "The amount of time it will take will depend on how organized the Japanese American community is." The commission member reminded the audience that Congressmen need "pressure from the citizens for them to act."

Floyd Shimomura of the Japanese American Citizens League also spoke. □

EDITORIAL

Expanded *E/W* Welcomes New *Pacific Weekly* Readers

With the merger of *East/West* and *Chinese Pacific Weekly* now complete, we would like to take a few moments to welcome new readers to *E/W*. Our philosophy is to provide fair and accurate coverage of news, and interesting and informative features that are of importance and concern to Asian Americans, including those who are Chinese-speaking.

We provide you with in-depth news about the Simpson-Mazzoli immigration bill, the Vincent Chin case and housing in New York's Chinatown. *E/W* has features about health, education, sports and drama. Our reporters have exclusive interviews with people *in* the news, and those who *make* the news.

We thank you for reading us, and hope we become as important to you as you are to us at *East/West*. □

Fighting over a Small Piece

In Berkeley, the city which is so often associated with liberal-ness, there is something strange going on, something that reminds us of days hopefully gone by, something that should bother people of color. A progressive group, the Free Clinic, which is predominantly white, tried to protect its own level of funding at the expense of agencies which serve Asians, blacks and Hispanics.

A battle between liberals and racial minorities is the *wrong* battle. They are fighting for only a small portion of the funding pie. This is what used to happen when the powers-that-be tried to divide and conquer, but unified effort among minorities and liberals resulted in a slightly larger piece of the pie. Now, in the times of economic austerity, we face again what we thought had faded away: the old divide-and-conquer ruse.

Let's not fall for it again. Let's reinforce our unified ties among minorities and other progressive communities. Together we may yet be able to keep the same size slice, or maybe even get a larger one. □

LETTERS

Sen. Marks Sends His Best

Dear Editor:

My congratulations and best wishes come to you and your staff upon the merger of *East/West* and *Chinese Pacific Weekly*. Both newspapers have been significant voices for our Chinese American community.

The solidification of two indispensable newspapers will inequivocally enhance the quality and caliber of that voice.

May you continue to have great success in the years ahead.

(Sen.) Milton Marks
San Francisco □

Dance Fest A Success

Editor:

City Celebration wishes to thank you for your participation in the 1983 Ethnic Dance Festival. The Festival was a major success in terms of the event iself, and the ethnic communities of the City of San Francisco have benefitted from the extensive publicity coverage and attendance surrounding this unique event.

Bruce W. Davis
Executive Director
Ethnic Dance Festival
San Francisco □

Teacher Still Has Hope

Dear Editor:

Thank you for sending the copies of *East/West*. I was very impressed with the article. (*E/W* 7/6/83) I felt it covered my case comprehensively and with great sensitivity. My situation remains the same here, but articles like yours give me hope that things will change for the better.

Betty Waki
Houston, Texas □

SF Film Fest Thanks *E/W*

Dear Editor:

On behalf of the Board of Directors and staff of the SF Int'l Film Festival, I would like to thank you for your participation in creasting an exciting and successful 1983 film festival. We are fortunate indeed to have the support of so many good friends such as yourself.

This year's festival was a tremendous undertaking which was very well received. The audiences were especially pleased with the Robert Duvall and Robert Mitchum tributes and the exciting variety of films available over the 12-day festival. . . .

Mona Skager, Festival Director
San Francisco □

Part I: Findings

East/West Readers Survey Shows Well-Educated Group

SAN FRANCISCO

East/West readers are extremely well-educated, very affluent and very loyal readers of the paper, according to the results of a recent reader survey.

The survey, begun in June, consisted of mailing out 2,025 questionnaires to randomly-selected (one out of four) subscribers after first eliminating institutional subscribers, such as libraries and schools. (Many of the 30 questions in the questionnaire pertain to personal data and have no bearing on institutions.)

The response to the questionnaire was overwhelming. By July 27, 978 returns were received, constituting a very high 48.3% response rate.

MOST POPULAR

Among the various news and feature items in *East/West*, news about other Asian American communities is the most popular, read by 94.2% of our readers. In second place is local SF Bay Area news, read by 86.5% of the respondents.

The ranking of these two most popular items show that our readers, many of whom live in the Bay Area, are not biased by regionalism. On the contrary, many told us specifically that they would like *East/West* to cover more news about Asian American communities outside of the SF Bay Area.

AGE DISTRIBUTION HISTOGRAM

The percentage of people in any age range is proportional to the area under the graph.

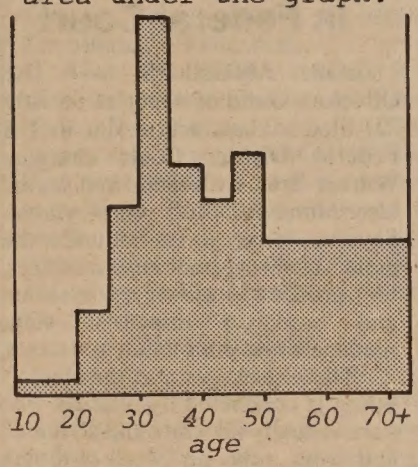

Fig. 1

Human interest features came in a close third, read by 84.8% of *East/West* readers. Editorials got fourth place with a 76.7% readership.

A controversial item is movie and arts reviews. Even though they are read by the majority (52.6%) of our readers, 7.3% made an extra effort to tell us in writing that they would rather not see reviews of movies, especially non-Asian ones, in *East/West*.

SHARE COPIES

Slightly fewer than half (47.7%) of our readers finish reading the paper in one sitting. 37.7% pick up and read *East/West* twice during the week and 14.6% do it three times or more.

Many readers share their copies of *East/West* with others. 65.3% of subscribers' copies are read by two to three people, 11.5% by four to five, and 4.1% by six or more. Only 19.2% are read by just one person.

EDUCATIONAL BACKGROUND

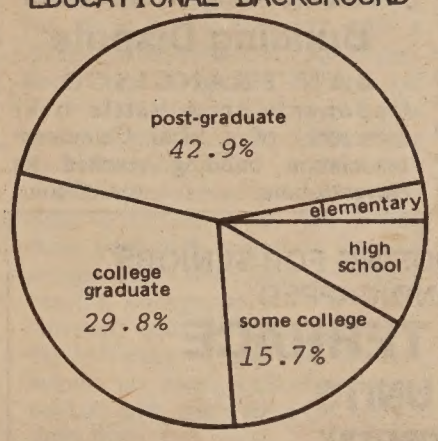

Fig. 2

East/West readers are extremely loyal. 58.8% have been reading the paper for more than 5 years, 24.1% for two to five, 9.4% for one to two, and 7.8% for less than one year.

PROFESSION

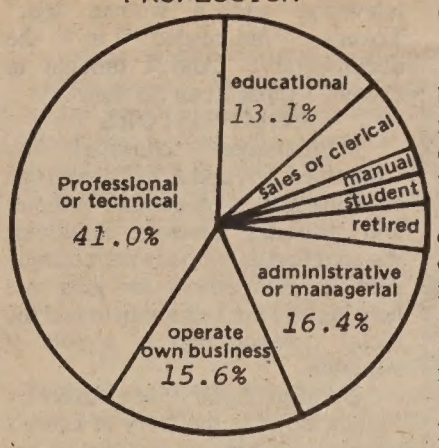

Fig. 3

Our readers also find the paper a valuable resource. The majority (59.4%) occasionally save old issues of *East/West*. 19.4% almost always save them and 21.3% never do.

Feelings about an annual index are somewhat mixed. 31.3% think it would be useful to them. 40.6% think it wouldn't be, and 28.2% think maybe.

SEX, AGE

Male readers outnumber female ones by about five to four. Males comprise 54.9% while females only 45.1%.

An age distribution histogram is shown in figure 1. The vast majority of readers are over 25 years of age. The clear peak is in the 30 to 34 range, with 18.2%. There are also a large number (35.9%) of readers who are over 50.

East/West readers are extremely well educated. (See figure 2.) Surprisingly, the largest group is not college graduates but people holding *post-graduate* degrees. College graduates number 29.8%, while post-graduates constitute 42.9% of the total. 15.7% have had some college. Many of these are presumably students who will some day get their degrees. A small minority (8.8%) have only a high school education, and even fewer (2.9%) have only an elementary school background.

Almost half (46.2%) of *East/West* readers read English only. 21.3% are completely bilingual. 30.0% read English and some Chinese, and only 2.5% read Chinese and some English.

BILINGUAL PAPER

However, these readers are more bilingual than the above figures indicate. Many can speak Chinese even though they cannot read the written language.

Yet, in spite of the large number of monolingual English readers, an overwhelming majority (72.8%) favor a bilingual paper. 20.2% prefer an English-only paper, 0.3% want a Chinese-only paper, and 6.6% have no opinion.

East/West readers are mostly professionals. (See figure 3.) 41.0% work in professional or technical fields. 16.4% are in administrative or managerial positions. 15.6% operate their own businesses. 13.1% are in education.

People in other job categories are definitely in the minority. Only 5.9% are in sales and clerical positions. Manual workers constitute only 2.1%. Students and retirees round up the total with 2.3% and 3.5%, respectively.

INCOME

Our readers are people of means. The median personal income is $30,500 and the median household income is $45,100. An astonishingly high 21.1% have personal incomes of over $50,000, and twice as many (42.0%) have household incomes of over $50,000. Only 11.5% have household incomes of less than $20,000. Income distribution histograms are shown in figures 4 and 5.

We assume *East/West* readers read a lot because they buy many books. 40.0% buy 10 or more books a year. 19.1% buy five to nine, 33.3% buy one to four, and 7.6% buy none.

While East/West readers spend a lot of money on consumer items, a greater portion of their money is invested in real estate, stocks, etc. Homeowners constitute 83.3% of the total, while 59.9% own other real estate as well. 79.2% own stocks, bonds, funds, gold, or other investment instruments.

TRAVEL

In the next 12 months, 61.8%

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PBS

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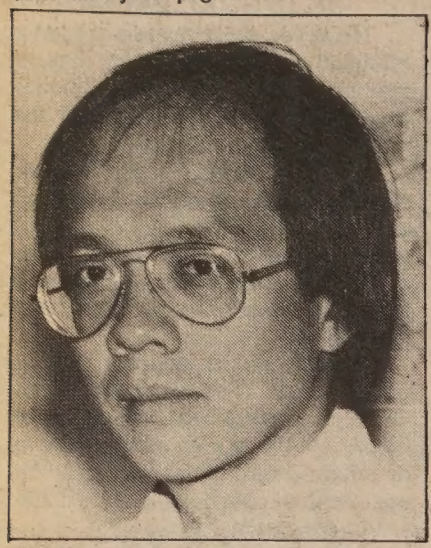

James Yee. (Photo by Thomas Wing Wo)

associated with either women or Asian Americans. The women featured in the program are a bartender, pharmacist, dress designer, judge, park ranger, coxswain, police officer and welder.

One of the women interviewed is local news anchor Wendy Tokuda. "One of the reasons I wanted to become a news reporter was because there was a Japanese American woman on the news in Seattle, and I remember my whole family was astounded because it was so unusual to see an Asian on television and a woman too," Tokuda reminisced in the documentary. "And I thought to myself, I think I can do that."

COMPETITORS

● *Bittersweet Survival* by Christine Choy and J. T. Takagi is an examination of American policies and attitudes towards Southeast Asian refugees, who are increasingly seen as competitors for jobs and housing and are beginning to feel the racial violence that is a part of America.

● *China: Land of My Father* by Felicia Lowe is the story of Lowe's travels to China in search of her family roots. The film culminates with the meeting of her aunts, uncles, cousins and 85-year-old grandmother for the very first time.

In an interview with *East/West*, Yee described the one-and-a-half year struggle to get accepted by PBS as a "tedious and long" one. The key was to educate the top PBS officials in Washington DC on the problems faced by Asian Americans today. According to Yee, many of these top officials thought of Asians as the "model minority;" who did not have any problems.

Because of the intense competition from other worthy groups wanting to get on PBS, NAATA lobbied in Washington extensively. This lobbying effort included a letter-writing campaign from important Asian American groups such as Chinese for Affirmative Action and the Japanese American Citizens League, and Asian members of Congress.

BATTLE

"Half the battle is getting accepted by PBS to be aired nationwide," Yee remarked. "However, each [individual] station gets to decide whether they want to show the programs." NAATA will start another lobbying effort to get the local PBS stations to air the series.

Louise Lo, project director of *Silk Screen*, is hoping that individual stations will air the series during prime time from 7 pm to 10 pm. Lo mentioned that KQED will probably air the series during prime time at 8:30 starting in October.

She also mentioned that NAATA is looking for new films on Asian American issues and people for the second year of the *Silk Screen* series.

"NAATA hopes to include more dramatic, performance, and experimental works as well as documentaries in its second year of programming," Lo said. For information contact NAATA at (415) 495-5486. □

Word-a-Day can be found on page 16.

Association Settles Building Dispute

SAN FRANCISCO — Opponents in a battle over ownership of a local Chinatown association building reached an eleventh-hour out-of-court settlement on July 25, one day before a scheduled court trial was to begin. Basic guidelines of the settlement between the Hoy Ping Benevolent Association and the Hoy Ping Benevolent Association Investment Corp. return the deed to the original association and require each side to pay for its own legal fees.

The dispute arouse out of an attempt by the Investment Corp. group to obtain the building's deed.

Directors' Guild Files Bias Suit In Federal Court

LOS ANGELES — The Directors Guild of America on July 25, filed a class action suit in US Federal District Court charging Warner Bros. with racial and sexual discrimination in employment. Several job categories fall under the guild's coverage, including directors, unit production managers, assistant and associate directors, stage managers and production assistants.

The suit alleges that the studio's hiring is conducted by officials who "are virtually all white and all male" and who rely on word-of-mouth recruitment and who engage in nepotism—practices which tend to exclude women and racial minorities.

While it did not request a specific money amount, the guild asks that the studio halt its alleged discriminatory practices, implement an affirmative action program and remit back pay, back seniority and other benefits to the protected classes.

This suit, a first of its kind against a major studio, came after the guild received a "right to sue" letter from the Equal Employment Opportunities Commission. Attempts to negotiate a settlement before the suit was filed were unsuccessful reported the *LA Times*.

The article also reported that of 117 directors most recently employed by the studio, none were women, and people of color worked only 2.8% of the total days worked by directors during the same one-year period.

The guild represents 6,834 members, of whom 934 are women and 251 are minorities. □

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Chan Is Missing Director Relies On Own Company for *Dim Sum*

(Photo by Thomas Wing Wo)

By DIANE YEN-MEI WONG

SAN FRANCISCO — A few years ago, his name was known only among a small circle of friends and followers. Then last year, his first feature-length movie garnered him a *much* larger number of admirers.

Director Wayne Wang today is working hard not only on his next movie, due for a fall release, but also especially on establishing his own film company, CIM Productions. Aptly, it derives its name from the movie which took the country by storm and surprise—*Chan Is Missing*, and which starred two local Asian American actors, Wood Moy and Marc Hayashi.

NAME

"We were looking for a name for the company and it's because *Chan Is Missing* was so successful that we [could begin] it," recalled the youthful director. "It could also mean 'Chinese International Motion Pictures' because eventually, there are plans to go international."

He explained that CIM has two primary objectives: (1) to make Asian American films, and (2) to build a basis for an Asian American crew. And like Francis Ford Coppola's company, Wang wants to keep CIM an independent entity, "separate from Hollywood."

"We started [trying to establish CIM] after *Chan* came out and after the publicity came out. I had a lot of meetings with studios in LA. I was naive to believe that they wanted to make films about Asian Americans," Wang said.

After unsuccessful attempts to raise independent money in New York for films about Asian Americans, Wang returned to the Bay Area, which is now his home base. Here, through the efforts of a friend, Danny Yung, he came into contact with local architect Vincent Tai, whom Wang describes as "very community-oriented."

PHILOSOPHY

Tai became a major investor in the fledgling film venture. "[Vincent] obviously does not want to lose money, but the underlying philosophy of CIM is making good Asian American films. It's a community-oriented thing," Wang explained. Though he confessed that CIM does not anticipate making a great deal of money, Wang said that he was realistic about the need to at least try to succeed financially.

For CIM, the current main project is Wang's second film, entitled *Dim Sum*, a low-budget 35mm color movie. *Dim Sum* focuses on one Chinese American woman and her dilemma. She has grown up in SF Chinatown and lives with her widowed mother. Though she is thinking of marriage, she has begun to have second thoughts because she would have to leave her mother.

The woman, played by *Chan* veteran Laureen Chew, is shown in her relationships with not only her mother, but also several of her other women friends, all of whom have a different view on Chew's marriage vs. staying-at-home problem.

Each friend represents a different and unique aspect of the Chinese American experience: one, Chew's closest friend in the movie, went through an arranged marriage. A sister was married to a black man and is now divorced. Two immigrant women round out the cast, one from HK, one from China; one newly-Hong Kong, one from China; one newly-arrived, one an old-timer.

BOUNCE OFF

Wang started off with Chew, a non-professional actress who teaches school. "About fifty, sixty or seventy people tried out for five roles. . . . We needed someone that Laureen knew well and could bounce off of and feel comfortable with," explained the director. Thus, Chew's real-life friend, Rita Yee, was selected.

"If we had surrounded Laureen with four professionals it would've been disastrous for Laureen because she'd be uncomfortable," Wang opined. "So we have *two* non-professionals.

"Amy [Hill] is with the [Asian American] Theater Company. Joan [Chen, a popular actress in China] and Cora [Miao, a Hong Kong star] are super-professional film people. It's an interesting mix.

"Though they are good friends [in *Dim Sum*], there is still a difference between ABC (American-born Chinese) and FOB (fresh off the boat immigrant Chinese). It was pretty much the same outside of the film," he said.

Wang confessed that a very hard issue to explain in the film is why these particular women in the film are so close to each other, given such varying backgrounds. In real-life, however, both Wang and producer Emily Leung agreed that the five women got along well after having worked with each other for such a short time.

CRITICISM

The predominance of women in the new film was deliberate. "One of the criticisms of *Chan Is Missing* was that it was too male-oriented. I agree," Wang said candidly. Though he quickly added that the criticism was not given seriously, he stated that he was aware of it while doing the film.

He found a lesson in a comment from *Chan*. "What's not there is just as important [as what is there].' Though men are not on the screen that much, their presence is very much there. The women talk about men, husbands and the father [of Chew] who is not there."

Much of *Dim Sum* was shot in and around SF, including in several restaurants. Some locations were so good that neither Wang nor Leung could believe it, they said. At the Yang Sing, for instance, the crew had to shoot all night. Not only did the restaurant provide them with beverages, but the staff also stayed around to help clean up after the shoot.

"This confirmed our belief in the support of the community [for Asian American films]," declared Wang. He also cited the Bow Hon and Snow Peas Restaurants, and the Wax Museum for their cooperation.

When Wang finished shooting *Chan*, the black-and-white film went into the hands of a distribution company that handles the film's showing at theaters. It is usually at this stage when control is lost by the director and producer. Though there are no definite distribution plans as of now for *Dim Sum*, Wang and the other staff at CIM are optimistic.

"We're in a very good position with distribution. Citing the success of *Chan* as a main factor, Wang commented, "A lot of distributors are asking, 'When is your new film coming?' As long as *this* film does well, we'll have [even] more freedom with distribution."

Helping Wang with CIM

continued on page 9

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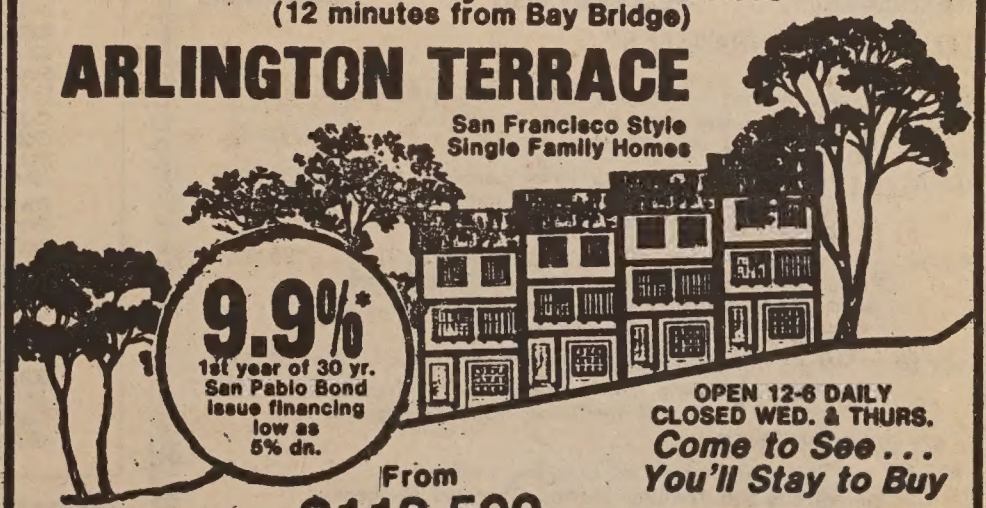

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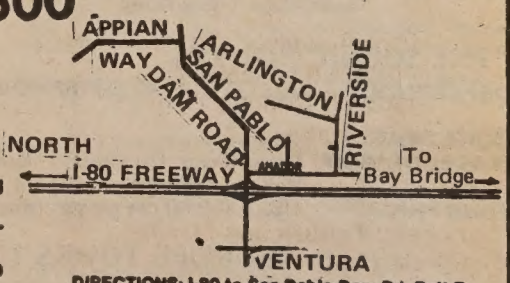

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Hiroshima's New Album *Third Generation* Now on the Air

By DENNIS HAYASHI

Let's get right to the point about Hiroshima's third album, *Third Generation:* it's an important effort by the group that's always been out front. And its significance transcends questions of whether the music rates an American Bandstand "90" for danceability, 5 stars for abstract musical excellence, or any other irrelevant critic rating system.

Like its two preceding albums, Hiroshima's *Third Generation* represents as fully realized a fusion of Japanese American and jazz/pop musical styles as is presently being laid down anywhere.

Members of Hiroshima.

EXPOSURE

What seems to be more developed on this album, however, is the balance between musical integrity and radio airplay potential. Everybody knows that the latter is the key to broader mass exposure. And at this time, that raises interesting questions.

If you check the playlists of the so-called album-oriented rock (AOR) radio stations or the music videos on MTV, minority music is noticeably absent. From that fact, it becomes pretty apparent that apartheid has returned to the music business.

There are few groups that really convey any distinctive sound, and fewer still that reflect any culture other than the predominant society's. (By the way, how many Asian American groups can you remember hearing on the radio?). Pop music has become fully homogenized; minority bands need not apply.

In the fact of this trend, however, it is apparent that Hiroshima has rejected the assimilationist route. After their first two albums, Arista Records indicated it wanted the group to downplay the taiko and koto sounds and to develop something more commercial, a hit single.

DILUTE

Now, selling out for commercial success is nothing new in the business world. In this case, though, the industry was attempting to dilute the very cultural parts of Hiroshima's sound which has set them apart since their formation in order to get on those charts and playlists.

To its credit, the band went through the process of a tough legal separation from Arista, and took their show over to Epic records.

The result is that the group has retained the sound of the first two albums, a success in and of itself. In fact, the band was apparently able to convince Epic to allow them to self-produce their album, as opposed to bringing in an outside producer.

While it's true that the sound of the music is highly polished, perhaps slick, lacking rough edges which could sharpen its bite, the musical essence — that J-A presence — is up front and kicking.

Enough said about context. What about the music itself?

J-A ESSENCE

The album as a whole reflects the band's ability to use the J-A essence as a base around which it builds an eclectic musical house. Of course, Hiroshima has always been versatile, stretching back to their weekly gigs at the Baby Lion bar in LA where they could play Earth, Wind and Fire or Ronnie Laws as well as the next house band.

So there is, for example, the reggae-styled tune, "Do What You Can," which sound somewhat derivative, but features nice playing by Dan Kuramoto on Japanese flute and June Kuramoto on koto.

"We Are" is a punchy instrumental, where new wave meets Heatwave (of "Grooveline" fame). Over a steady guitar riff, synthesizers, and drums reminiscent of that big hit "Mickey," D. Kuramoto blows his trademark extended tenor lines.

"Long Walks" has a pretty, introspective melody which is highlighted by Dean Cortez' bass, D. Kuramoto's soprano sax, and Teri Kusamoto's breathless vocals.

June Kuramoto is featured soloist on two genuinely instrumentals "Ren" and "Distant Thoughts." The background synthesizers and/or strings tend to oversweeten the mix a bit, but that's a matter of personal taste that doesn't detract from the sheer beauty of Kuramoto's playing.

"Heavenly Angel" and "From the Heart" focus on dance rhythms and are both pleasant listening, though not overinspiring. For the money, the numbers worth the price of admission are "San Say" and "Fifths." These numbers showcase the band at its collective and improvisational best.

On "San Say" (an obvious wordplay, but designed for easy haole pronunciation), the group opens with the taiko and drum kit laying down a very solid groove that swings hard on the One. The koto states the melody; the koto and guitar exchange solos (Peter Hata exhibiting good form here); the guitar settles into a steady rhythm pattern; and the tune closes with the koto repeating the melody on top. This number was originally performed by the band for a Suntory Whiskey commercial in Japan.

TASTY

"Fifths" begins with the moan of the shakuhachi, promptly hits an ascending scale with voice and koto, and then brings on flute and guitar. J. Kuramoto briefly solos before Hata burst in with a guitar solo that reminds you of old Devadip C. Stantana, taking you for a fine ride. The band then rejoins Hata to repeat the opening scales before carrying it out.

The album concludes with "Sukoshi," a solo by Johnny Mori on taiko which is appropriately tasty.

Since the last two albums, there have been personnel changes in the band. Hiroshima is now officially composed of the musicians discussed above. Dane Matsura, the bass player, has moved on as has Jess Acuna, who nevertheless plays on three of the new albums cuts.

Of course, it is well-known that the group's former keyboard player, Richard Matthews, committed suicide last year, and this album is fittingly dedicated to his memory and spirit. On keys this time around is Derek Nakamoto, who fills in extremely capably.

Third Generation, if nothing else, is a testament to survival—both Hiroshima's and contemporary Asian American music. The band will be appearing in the Bay Area at the Kabuki Nightclub on August 19 and in Sacramento at the new Cal Expo theater on August 21. Supporting Hiroshima will send a message to the industry that there is a place in the business for Asian American musicians and sounds which accurately reflect their culture. □

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Japan's Film *Onimasa* Reflects Sorry State of Art in Japan

Michel Serrault (l.) and Philippe Noiret in a scene from *Heads or Tails.*

By RICHARD SPRINGER

Onimasa was the Japanese entry in the Oscar competition this year, a fact that is a sad commentary on the state of moviemaking in Japan. Directed by Hideo Gosha and starring the redoubtable Tatsuya "heavy eyelids" Nakadai, *Onimasa* is a so-so melodramatic potboiler of the *yakuza* genre and doesn't on its own merit a trip to the Mill Valley Film Festival, where it is playing next Tuesday night at 8:45 pm.

The film has a promising beginning as it sketches the life of a young girl taken from her poor parents in 1920 and brought up as the adopted daughter of a swaggering gangster (Nakadai). The girl grows to love her power-crazy father, despite his egomania and possessiveness.

OVERWEIGHTED

Gosha, though, mixes in so many melodramatic plot twists that the film becomes overweighted with all the ranting and raving. One further warning: the film has graphic violence and a vicious dogfighting scene.

●*The Ballad of Gregorio Cortez,* on the other hand, is most certainly worth a trip to Marin County. Director Robert Young, who more than distinguished himself by the superb *Alambrista,* about the plight of an illegal Mexican immigrant, again shows his sensitivity in dealing with a Mexican American theme.

The killing of a sheriff in 1901 by a Mexican American tenant farmer leads to a relentless chase by Texan Rangers and local deputies. With documentary-like immediacy, Young creates vivid characters, shows the racism of the times and tells a story that is didactic and emotionally-grabbing, without resorting to preachiness.

Edward Olmos, who was riveting in his flamboyance in *Zoot Suit,* is just as good here as the quiet farmer who becomes dangerous and resourceful when driven into a corner. The acting by the supporting actors is uniformly good. Now would that Young turn his considerable talents to a Chinese American theme or storyline. The film will be shown Saturday night, August 6, at 9:15 pm at the Sequoia I theater. It will also open commercially later this month.

CAT-AND-MOUSE

●The cat-and-mouse game between Philippe Noiret as the police detective and Michel Serrault as a suspected wife killer is the main attraciton in *Heads Or Tails,* currently at the Surf Theatre in SF. Despite their long careers in the French cinema, this is the first time the two pros have worked together and they make the most of it.

Noiret plays an obsessive type who is determined to nail his quarry before he retires from the force. Serrault is the lonely widower who develops a liking for the detective, in spite of the persecution. The final scenes are wonderfully droll and well-written, with delightful surprises. The performances and the direction by Robert Enrico lift the film above its material.

●A few good gags can't compensate for the shallowness and predictability of *Mr. Mom,* with Michael Keaton as the executive and Terri Garr as his wife who reverse roles. Keaton becomes addicted to soap operas, has problems with the washing machine and messes up the kitchen, while Garr is being wined and dined by her lecherous boss (Martin Mull). *Mr. Mom* is not as bad as it sounds, but it's not too good either.

●The hero in *Krull* has a five-bladed switchblade boomerang, horses with big hooves that move fast, a magician who can turn himself into a duck or a puppy, a big fellow with one eye who throws a mean spear and a motley group of thieves who look like rejects from *Mad Max.*

The villain in Krull is about fifty feet tall, can throw thunderbolts, can move his spaceship instantaneously above the planet and has thousands of evildoers with laser guns to follow his bidding.

Credibility is the first casualty in this ill-fitting melange.

This story of "Darth Vader" against "Kid Galahad" is laughably bad. Columbia shelled out a lot of bucks for the special effects, but the script is terrible and the performances by Ken Marshall ("Marco Polo") and Lysette Anthony should get them many introductory offers from acting schools. Critics who need additions to their worst ten list should make sure they see his film. □

J-Town Fair This Weekend

The 10th annual Nihomachi Street Fair will take place this weekend August 6 and 7, 11 am to 6 pm, in SF's Japantown. The fair features live entertainment, Asian foods, and arts and crafts. Music on Saturday will be simulcast on KPOO radio, 89.5 FM, from noon to 4 p.m.

The Nihomachi Street Fair has become a main event in featuring Asian American musicians. Shown above is drummer Glen Iwaoka of Randy Senzaki and Friends at last year's fair. (Photo by Wes Nihei) □

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Original *Chinese Pacific Weekly* Worker Reminisces

SAN FRANCISCO – The first merged issue of *East/West and Chinese Pacific Weekly*, is now a reality. While *East/West* at 17-years of age is one of the oldest bilingual papers in the country, it ranks as a news neophyte compared to the 38-year old *CPW*, which began in San Francisco right after the end of WWII in 1946.

Its founder, Gilbert Woo had had a lot of previous experience as a newsman. He had worked for the *Chinese Times* and the *National Daily*. According to the founder/editor's brother, and an original shareholder Norbert Woo, Gilbert had shown evidence of his propensity for news reporting at an even earlier age.

ON THE WALL

"Before *Chinese Times*, when he was 15 years old, Gilbert would write all important things on paper and put them on the wall (in China). He started young," observed Norbert, "but he (was) not highly educated–not even a graduate from grammar school (grades 6-8)."

When *CPW* first went into publication, Gilbert was still working for the *Chinese Nationalist Daily*. He was also going to night school to study law. His plan, said brother Norbert, was to pass the bar and work as both a lawyer and a news editor. He ended up working fulltime with the paper.

Norbert, who had gained some machinist and signal corps skills through his service in the US Army and at a Hunters Point drydock company after the war, came to work with his brother. "He did not expect me to quit my machinist job. When we started the business, we had no salary and we had to have another job to support ourselves," recalled Norbert.

Thanks to the support of the GI bill, he was able to go to school and also reap some subsistence benefits to see him through the tough initial times at *CPW*.

FOREFRONT

Norbert recalled *CPW* being in the forefront in several aspects. The paper was the first in the area to publish on a weekly, rather than daily basis. For many of its readers, explained Norbert, the cost of a daily paper was too high. But because so many of the people had moved out of the city and out of state after the war, they still wanted to stay in contact with what was happening in the community and with what was important for Chinese in America.

As a weekly, Norbert added that *CPW* could go more in-depth into an issue and analyze all the details, a luxury not available usually to the dailies.

CPW was the first Chinese-language paper to use real names in stories about court actions, community and social news and controversial local issues. "We dig in to find the real name," said Norbert. "That's why we have so many enemies. If we just say Mr. So-and-so, readers do not know who it is."

Norbert Woo at the *CPW* over a decade ago.

When asked how this created enemies for the paper, Norbert candidly replied, "If you do something wrong, we report it and you do not like it."

As an example, he recited an incident that happened in 1949, the year of the founding of the People's Republic of China. Supporters of the founding rented the Chinese American Citizens Alliance Hall to house their celebration. KMT supporters came in and knocked everyone out of the building, recounted Woo.

MORE LIBERAL

Because the KMT representatives told local Chinese-language papers not to report the incident, many did not. *CPW*, however, did not let the incident lie there. "They know *Pacific Weekly* is (more liberal). *Pacific Weekly* called the police department and afterwards we reported the whole thing," recalled the machinist-turned-printer.

He also pointed that the use of real names throughout the paper was welcomed by many readers. "Some people are happy because it is good news (that is reported)."

Another feature that distinguished *CPW* from the others was its access to the courts and to governmental agencies. Norbert explained how the paper achieved this.

"From 1960 on, *Pacific Weekly* joined the SF Press Club. If they had some court news about Chinese, if it was big, they would call us and Gilbert would go to court. If it was not important, they would send the material to us. Everyone want to know how we got the news," chuckled Norbert. He noted Gilbert fostered good relations with government leaders.

PRINTING

CPW's main writer was Gilbert. In addition, he helped to start a

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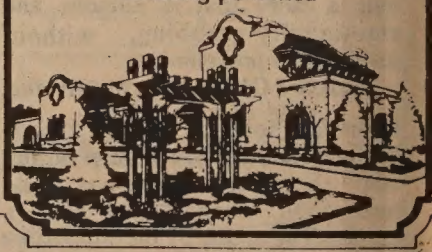

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CPW

continued from page 5

writer's club and the Tea Forum, a group that even now meets weekly to listen to different speakers talk about issues. Meanwhile, Norbert concentrated on the printing side of the business.

"When I started, I learned how to run a press machine, compose, set type and take care of the printing department. I was the only one with a full-time job there." Norbert remembers carrying large trays filled with lead characters. The trays weighed between 100-110 lbs. each.

Under Gilbert's leadership, the paper's circulation grew. The entry of war brides and then the immigration's confession period (during which undocumented or falsely-documented immigrants were granted amnesty for telling the truth about themselves and others) helped boost the readership, too.

Many of the readers were returning servicemen and new immigrant who turned to *CPW* for information on being in America.

Gilbert's death in 1979 left the paper without its main contributor. After a one-year stint with accountant David Shew as its owner, the paper eventually came under the wing of the publisher of *East/West*, where it has been for the last three years.

FAMILY AFFAIR

Norbert is still with *CPW*, even in its new form as an integral part of *East/West*. Another one of the original *CPW* employees who has remained on staff is Margaret Woo, Norbert's spouse. She recalls that *CPW* was a "family affair."

"All our kids worked at *Pacific Weekly*. They inserted (the pages of) the paper by hand and rolled it up (for mailing). Four kids; fourteen years—till they found another job," she laughed.

"After school, they came everyday and learned how to speak Chinese." Margaret explained that their son would sit at the front desk at the office and talk with Chinese-speaking customers.

Though both surviving *CPW* originals threaten retirement on a fairly regular basis, they still show up for work at the office and play important roles in the smooth functioning of the paper.

When asked what they plan to do in the future, both Margaret and Norbert, without hesitation and with grins, declared, "Retire." Norbert is 72; Margaret 61. □

Wang

continued from page 8

Productions are three people, producer Emily Leung, secretary Evelyn Wong and publicist Chris Lee. Though Lee had worked with the TV show, *Good Moring, America*, he took a pay cut to work with Wang on CIM. Neither Wong nor Leung had had prior experience with filmmaking.

SKILLS TRANSFER

Wang, however, points to this very inexperience as evidence of one thing he wants CIM to do: to take people with certain skills and help them to transfer them over to filmmaking. "Given the time and the right situation, they can do it. The things I do are from other areas," admitted the director. *This*, he said, was a part of building a good Asian American film crew.

Though the company has not yet finished all the post-production work on *Dim Sum*, it has already begun to look at its next project, a movie based on the book *Eat a Bowl of Tea*, by Louis Chu. CIM has purchased rights to make the movie and estimates that it will begin production within the year.

A period piece placed in the 1800s in an early Chinatown setting, Wang acknowledged that *Eat a Bowl of Tea* will cost more than either *Chan* or *Dim Sum*. To support the costs of the project, he is looking towards securing private investors, especially from the Asian American community. Even with the success of *Chan*, he lamented, major movie producers still do not see Asian-related material as "worth it."

With this and the next year's projects pretty much planned, Wang nevertheless remained cautious. "People have big expectations of us [CIM Productions], but we're small and want to keep small. We aren't able to use everybody, and that's disappointing, but," he added, "there are more projects down the line." □

"Sewing Woman" Wins Canadian Film Prize

EDMONTON, Canada — Arthur Dong's *Sewing Woman* recently won a $1,500 first prize in documentary at the Universiade International Film Festival in Edmonton, Canada. The festival attracted 146 film and video tape entries from over 20 different countries. □

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Survey

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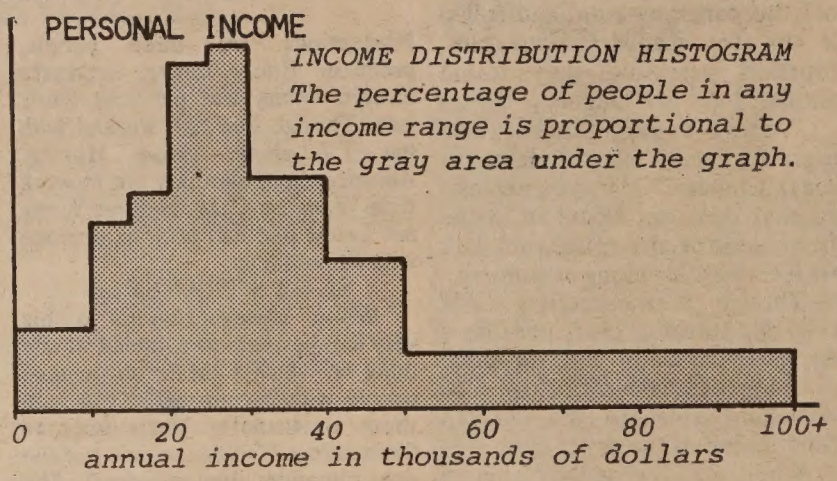
Fig. 4



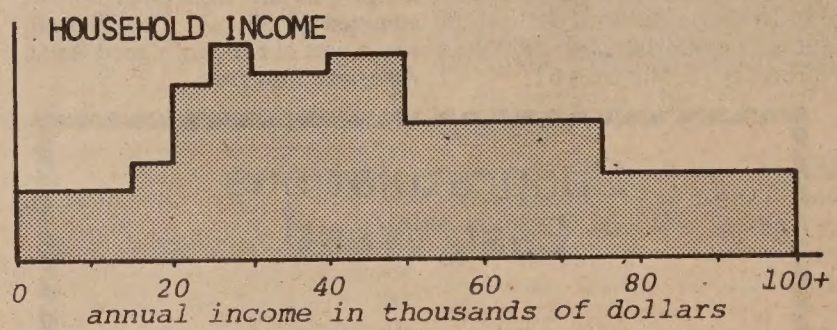


Fig. 5

plan to buy more stocks, gold, etc. In spite of a relatively slow estate market, 27.6% still plan to buy homes or other properties in the next 12 months.

Almost two-fifths (39.6%) of our readers traveled out of the country in the past 12 months. 61.5% traveled out of state, and 47.4% traveled within their home state.

Many readers have traveled frequently by air in the past 12 months. Those who took the plane six times or more constituted 14.1% of the total. 13.8% flew four to five times, 35.4% two to three times, and 21.7% once. Only 15.1% never traveled by air last year.

Almost all (96.9%) *East/West* readers are eligible voters. Among these, a staggering 92.2% voted in the last presidential election. By comparison, only 63% of all eligible voters in San Francisco voted in that election. □

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Aug 5 thru Sun, Sept 18, 8 pm (Thurs-Sat), 7 pm (Sun)
F.O.B., at Asian American Theater Co., 4344 California St, SF. $8, Thurs, Sun; $9, Fri, Sat; $10 closing night. 752-8324.

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Sat, Aug 6, 9 am
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Yori Wada, New UC Regents Chair, Looks at 83–84 Goals

By YURI KAGEYAMA

SAN FRANCISCO — In a controversial election held in June, Yori Weda became the first non-white chair of the Board of Regents of the University of California, the governing and policy-making body of the nine-campus UC system. However, "the controversy has simmered down," observed Wada.

The Nisei was chosen by a 16 to 1 vote, with 7 abstentions, in an election requiring at least 15 votes. The dissenting members represented the more conservative elements of the board—that is, those appointed to the twelve-year term by then-Governor Ronald Reagan. Wada was appointed during the governorship of Edmund G. Brown, Jr., in 1977.

CLEAR SHIFT

Aside form the members appointed by the governor, two alumni representatives, one student representative and four elected state government officials sit on the board. Wada's election reflects a clear shift to a liberal majority among the 28-member group.

Wada, who has been active in the San Francisco YMCA and the American Civil Liberties Union of Northern California, is a rather unique personality among the board.

The members are, for the most part, wealthy and white and are affiliated with the corporate world. As Wada characterized it, most appointees hold fairly high positions in the business community and have close ties with the governor.

Wada believes that a good chair should "bring about a unified approach among the board and work well with the [University] President and Chancellors." In the meetings that took place mid-July, the "old Establishment" members, as Wada labeled them, expressed their desire to work cooperatively, now that Wada had been elected.

UNANIMOUS

On 95% of the issues, the board reaches an unanimous agreement, Wada pointed out. It is on "the more sensitive issues," such as the university's nuclear weapons labs and investments in South Africa, that "we part ways," explained the new chair.

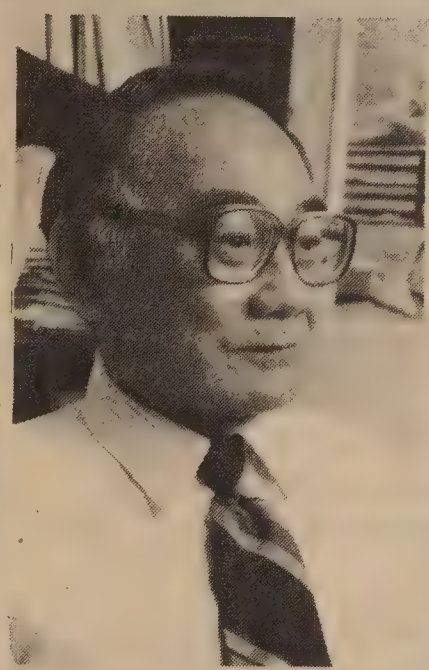
Among the goals that Wada hopes to strive toward is the improvement of the university's affirmative action record. In the student body, the Japanese and Chinese, with 20%, are over-represented in comparison to their percentage in the general population.

And while Filipinos have finally reached parity for the entering freshmen, Koreans and South East Asians are still under-represented. Blacks and Hispanics are grossly under-represented.

The ratio of Asian, Black, Latin, as well as women, faculty is still low. Wada would like to "go beyond policy," and act on a plan that would place more women and minorities in the student body, the faculty and administrators, and those firms [with which] the university contracts for services or construction.

Another goal is to upgrade faculty salaries. A recently-conducted survey revealed that UC faculty were underpaid by 18%, compared to other similar universities, including both private and public institutions.

Pushing aggressively for better funding from the state legislature would be necessary, Wada explained. The low salaries are causing the more competent faculty to leave for other universities and to private industry, particularly in the expanding fields of engineering, computer science and business administration, he said.



Yori Wada. (Photo by Leland Wong)

Wada also mentioned the need to raise funds for the renovation of buildings. In addition, he would like to see a woman chancellor—a first in UC history. The current Chicano chancellor at Riverside is the only minority even to hold the position.

When *East/West* commented on the positive contribution a man of Wada's background could make to the board, he merely smiled, and said, "Time will tell." □

Chol Soo Lee Retrial Could Go To Merced County

STOCKTON — Members of the Committee to Free Chol Soo Lee report that three counties are being considered for the change of venue motion in the Lee case (*East/West* 6/22/83). The trial will be moved from San Joaquin County to Merced, Stanislaus or Alameda counties.

The decision will be made on Aug. 10 by the State Judicial Council and presiding judge in the case, Judge K. Peter Saiers of the San Joaquin Superior Court. Saiers mentioned that he prefers that the trial be moved to Merced County because then he would not have to temporarily move his residence. Merced County has an Asian American population of about 2%. □

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Did US Use Chemical Weapons In Korean War?

PALO ALTO — In a recently-published article in the *Stanford Law Review*, Paul G. Cassell urged the establishment of a permanent international group to investigate allegations that the US used chemical and biological warfare (FCBW) in Korea in the 1950s.

Calling the adversarial approach now used to probe CBW claims, such as those against the Soviet Union in Afghanistan and SE Asia, are too easily dismissed as political propaganda, Cassell asserted. He predicted that unless countries could be assured that other nations are not using CBW, they, too, might be tempted to develop to use such weapons.

China set up an international scientific commission in 1952 to look into charges that America had used bacteriological warfare techniques in Korea similar to those used by Japan against China.

Cassell claims that while most countries had dismissed the report as propaganda, "there is mounting evidence that the Chinese allegations were true."

Among the evidence to which he refers, the law review president pointed out that the Chinese found feathers of a type which they could not easily identify which had been infected with anthrax. "Recently declassified documents indicate that around 1950, scientists at Fort Detrick experimented with contaminating turkey feathers with anthrax," commented Cassell.

He went on to say that because turkeys are native only to North America, the Chinese would not have been familiar with this type of feather.

Cassell also mentioned the use of cereal rust (a fungus), fowl pathogens, and even the presence of fleas and rodents infested with the plague, and also the priority and secrecy given to the chemical experiments as further evidence of the possible validity of the charges. □

Redress Hearing Brings Out Opposing Views

WASHINGTON — The US Senate began debate over the question of financial redress for Japanese Americans interned in camps during WWII. The bill which calls for reparations, was recently introduced by several senators, including California's senior member, Alan Cranston.

It conforms to the recommendations made by the congressionally – mandated Commission on Wartime Relocation and Civilian Internment, except for not specifying a dollar amount. Cranston, however, testified last week that he concurred with the commission's figure of $20,000 figure for each interned.

Several persons spoke against individual payment. Commission member, Rep. Daniel E. Lundgren (R-Long Beach), decried the bill as possibly setting a precedent for other minority groups to seek compensation because of prior mistreatment.

A resident at the private research firm called Claremont Institute, Ken Masugi, told the Senate Judiciary Committee that though his parents had been interned, he feared that payments to the Japanese Americans could cause a backlash. He proposed the erection of a monument to all ethnic groups whose members fought for their country.

However, John Tateishi, director of the redress efforts for the Japanese American Citizens League, argued that monetary payments would help to close an "unhealed wound" for the US. He also pointed out that the Japanese Americans were the only people "denied rights on a wholesale basis because of race; and with the sanction of the government. □

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NOTICE OF PUBLIC HEARINGS
REGIONAL TRANSPORTATION PLAN

Bay Area citizens are invited to comment on the proposed 1983 revisions to the Regional Transportation Plan for the nine-county San Francisco Bay Area. A new topic on intercity rail and bus improvements is proposed, as well as revisions to the airport plan forecasts, corridor descriptions, transit and highway improvement proposals and the financial element.

Written comments will be accepted by MTC, Attention: John McCallum, Sr. Regional Planner, now through September 9, 1983. Oral comments may be given at one of the following public hearings:

- Wednesday, August 24, 1983, immediately following the adjournment of the regular MTC Commission meeting (approximately 10:00 am). The meeting will be held at the San Francisco Board of Supervisors Chambers, City Hall, San Francisco.
- Friday, September 9, 1983, 9:15 am at the Work Program & Plan Revision Committee Meeting, MTC Headquarters, Hotel Claremont, Berkeley.

Copies of the proposed revisions and associated environmental documentation will be available for review after July 26, 1983, at major Bay Area public libraries and the MTC Public Information Office.

For further information, Contact the MTC Public Information Office at (415) 849-3223.

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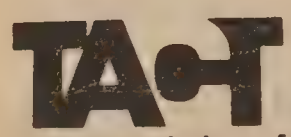

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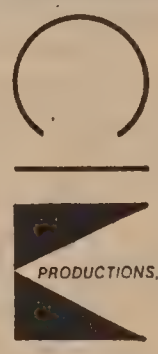

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TO too too! Lovely to read about so why not see this wonderful old town 6 room, 3 bedroom, 1½ bath home for yourself. Large master bedroom and a huge kitchen. Was $125,000 - - now $119,000 - A BUY!

BUY country! 1.2 Acres, 3 bedrooms, $67,500 ☆ 3.3 Acres, 2 bedrooms $130,000 ☆ 1.5 Acres, 3 bedrooms $135,950 ☆ 2.5 Acres, 3 bedrooms $145,000 ☆ 1.4 Acres, 3 bedrooms $154,950 ☆ 1 Acre, 4 bedrooms $168,900 ☆ 1.34 Acres, 3 bedrooms $179,000 ☆ 1.12 Acres, 3 bedrooms $197,000 ☆ .88 Acre, 3 bedrooms $205,000 ☆ 3.7 Acres, 4 bedrooms $255,000 ☆ 6.24 Acres, 4 bedrooms $292,000 ☆ 335 Acres, 4 bedrooms $550,000--AND MANY MORE.

PETALUMA is a town of many faces (all happy ones). We have lovely town homes, P.U.D. homes, mobil homes, country homes and most important homes to fit your lifestyle and pocket book. Try Us, You'll Like Us! Your Complete Satisfaction is Our Goal.

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PETALUMA, CALIF.
94952

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REAL ESTATE

NO. CALIF. — BELVEDERE

Panoramic view of Angle Island, Belvedere Yacht Harbor and The Bay. Serene and secluded. 3 BDR, 2 BA. Master suite with lovely views. Owner will help finance. $399,000. Owner/Agent.
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OREGON

HARDWARE & Warehouse Bldgs. Some inventory, low down, owner carry contract. Excellent business location, **1-503-820-3633, 1-503-820-3557. Box 187, Praire City, OR 97869.**

CENTRAL CALIFORNIA

CREATE YOUR DREAM HERE on 20 acres in foothills east of Visalia. View homesite with large oaks. Fertile land & abundant well water to develop trees (citrus belt) $95,500. Assume 8¾% loan. Bill Wainwright, **588 Rambler Road, Merced, CA 95340. (209) 383-5336.**

OREGON

MONEY MAKIN' Restaurant with land, buildings, & rental. Only $160,000 with good owner terms. Has been supporting 2 families for 8 years. Heavy traffic area.
INVEST IN OREGON: Also good buys on Mobile Home Parks, Mom & Pop Grocery Stores, 13 Room Boarding House, Ranches, Bare land & more. Contact Jack Carter or Marcia Ramsay, **GREATER OREGON REAL ESTATE, INC., 835 S. Riverside, Medford, Oregon, 97501.**
(503) 776-3211

NORTHERN CALIF

CAMERON PARK, Builders home. 5000 sq. ft. Williamsburg Style. 6 BR, 4 BA, 5 acs. $690,000. Consider exchange income property in No. Calif. Call for Brochure 916-966-2020 or 916-677-4287 eves. Investor condos for sale, all rented. 3000 Strolling Hills, Cameron Park, CA 95682.

NORTHERN CALIF.

LAKE County, 30 acs. gd pears, 2 acs. walnuts. Home process & packing plant, weight station & eqpt. $435,000.

70 acs. of prime agricultural land, 32 acs of producing grapes, 7 acs. ready to plant, 15 acs. of perm. pasture $600,000 including 1983 crop.

26 acs. of pears w/gd well water $175,000.

Lake Front Estate 2 acs. of seclusion on the water at Clearlake $495,000 OWC.
COUNTRY AIR PROPERTIES
707-263-4091
922 N. Forbes, Lakeport, CA 95453.

OREGON

GRANTS PASS, OR. 5 acs. fenced & X-fenced, level, irrig, neat 2 BR home. Lg. barn, sep. shop, all landscaped, fruit & nut trees, beautiful loc. on Dead End Rd. 3 mi to City limits. $85,000. (503)-479-6400,
Les Eddy, 1750 Boundry Lane, Grants Pass, OR 97527.

HAWAII

KAUAI -Beautiful Kauai offers exc. tax writeoff plus a peaceful getaway. Lovely seaview. Near shopping centers. Quiet location nr. Sheraton (Kapaa). $89,500. (206) 943-2686 or (206) 357-7449, eves. M. Munzinger, 238 North Rogers, Olympia, Washington, 98502.

IDAHO

40 Acs. All fenced & x-fenced in perm. pasture & cheaply flood irrigated. 2 Br. home w/barn, corrals. Only $90,000. 1-208-722-6955. C. Vaughn, Route 3, Box 3012, Parma, Idaho 83660.

WASHINGTON
SEATTLE, NORTH END

Executive 5 Bdr home, 4000 sq. ft. 2 level, 4½ bath, sauna, fam., rec., liv., din., rms., in-law apt., 2 frplcs, 2 decks, 2 double garages - 1 detached. On a secluded 1.3 acre park like setting, walking distance to schools, 25 min. to downtown Seattle, $278,000. Call 1-206-745-9051 or 1-206-745-9051 or 1-206-481- 4473. Write: 3329 Admiralty Way, Lynnwood Washington, 98036. Video or pictures available upon request.

IDAHO

TWIN FALLS — 3 duplexes never a vacancy 9 yrs. old, best location. $245,000.00 cash or low down plus 10%. Call or write: Leonard Hieb, 2314 Stadium Blvd., Twin Falls, ID 83301 (208) 734-2127.

OREGON

Nearly 15 Ac, No. slope BLM 2 sides, lots of trees, view homesite. 11 + Ac sloping Southern exposure, beaut view BLM 2 sides.
All properties septic tank appr. Approx 2 mi fr freeway, gd paved road. Owner contract, **1600 Coyote Cr. Rd. Wolf Creek, Ore 97497 (503) 866-2576.**

NORTHERN CALIFORNIA

PICTURE POST CARD RANCH Clear Lake, Lake Cnty. Ca. 1700 acs. M/L. loc. 90 mi. NW of Sacto. many improvements, 3 homes 1 fantastic metal cattle barn, steel corrals, chutes etc. Part. suit. for wild rice, no ranch can compare to this, lg. lake, many producing wells, incls. 90 unit Cnty. appr. subdiv. Agt. 714-760-1410. Fashion Island Group Inv., 280 Newport Ctr. Drive, Suite 200, Newport Beach, CA 92660.

WASHINGTON

14 acs. on Trout stream, lg. Pine trees, 1 hr. drive No. of Spokane, goven't maint. Rd. nr State Nat'l Forest next to game refugee, utils. $28,000. by owner. 916-961-9857. 4004 Villa Court, Fair Oaks, CA 95628.

OREGON

EXCEPTIONAL growth potential along the beaut. Cent. Ore Coast. Bus., motels, comm. prop. & ocean frt vac. homes. Complete info. avail. Call 503-265-8814 or write Red Carpet Beacon Realty Inc., **1625 N. Coast Hwy, Newport, OR 97365, Doug Roberts, Broker.**

OREGON

Executive home overlooking bay. 4500 sq ft on 1¼ acre, beautifully landscaped. 4 BDR. 2¾ bath plus garden apt. Numerous amenities. $325,000. Call or write: Dr. Clifford Turner, 503-756-0160, 141 E. Bay Dr., No. Bend, OR 97459.

WESTERN OREGON RANCH

Cascade mountain ranch consisting of 11,674 deeded acres. 2,600 acres irrigated. Also 9,780 acres solely leased. 1,500 a.u. capacity now. 5 homes and ranch bldgs. Extensive water systems; 5 reserviors, live stream. Good road network. Xlent land and recreation potential. Near large town. $10 million. Call for details. Louise Evans Realty. Mark Rowe, Counsellor. **1157 N.E. Stephens, Roseburg, OR 97470. 503-673-1106, eves 503-459-3560.**

OREGON

Must see to believe! Secluded, beautiful country home, split level, 2000 sq. ft. on 5 acres. 3 bdrm, 1 bath, 2 half baths, family rm, Franklin stove, patio, heated pool 26 X 43, well water, barn/shop. 4 acres fenced pasture, small creek. 2 miles from small town, 18 miles west of Salem, great neighbors, $140,000. 503-623-4127 or 503-623-4693. 16170 McBee Rd, Dallas, OR 97338.

WASHINGTON

MOUNTAIN HIDEWAY
35 mi No of Spokane Wash
20 ac/timber, 5 ac/meadow
2000 sq ft rustic log home w/mod int. 100 Eng. walnut trees - tax deduct. RV pad w/full hookup. year round recreation, $94,000, $40,000/dn, bal 11%. For full particulars & photos, write: **P.O. Box 316, Loon Lake, WA 99148 or call 509-937-2161.**

REMOTE RETREATS

Unique, Secluded Properties;
Coastal & Ocean Frontage from Calif. to Oregon;
Famous Napa Winery & Mansion;
Tahoe Mountain Lodge;
Mountain Hideaways & Valley Ranches;
Whole Islands;

Sheldon Belinkoff;
Remote Retreats Real Estate;
P.O. Box 7171; Berkeley, CA 94707;
415-527-5646.

GOOD BERKELEY LOCATION

Totally remodeled 4 plex for sale; excellent investment or owner occupied. Call Lisbeth Hibbard, Starr Realty, 843-5676, 843-0956.

OREGON

OREGON COUNTRY LIVING- 4 br house grocery now leased, 30' X 60' electronic shop + more! $125,000. $20K dn OWC @10%. Buy store & equip. $35K, $8K dn + inven. OWC @ 10%. Pp For more info. 503-843-3186. **Gene Dykes, 9190 De Jong Rd., Sheridan, OR 97378.**

OREGON

OREGON, South - grocery store & gas. Home + rental house on Rogue River & Highway 62. $200,000 total/$39,900 dn. Balance at 7%. ph. (503)-878-2160. **Ken Nichols, 26876 Hwy 62, Trail, Oregon 97541.**

WASHINGTON

BREATHTAKING View of the mouth of the Puget Sound in Port Ludlow, Wash. 2200 sq. ft. contemp. 4 BR. 2 BA. home, 2 car sep. gar. stairs & deck dwn to bch. Owner $300,000.
415-672- 8619; 206-437-2319.
Box 40 Port Ludlow, WA 98365.

PIEDMONT TRADITIONAL

Huge formal dining room w/built-ins, gourmet kitchen w/dining area, lg family room, deck, 4 + bdrms, 2 baths. 1 block to schools - COLDWELL BANKER (415) 339-2810.

NORTHERN CALIFORNIA

COMMERCIAL Newly remodeled, old charm, good location, corner fully leased to good businesses. 2 lots 3 bldgs. $1400 per mo. income. Assumable loan. Full price $210,000. Terms open for negotiation. 878 Montgomery Street Oroville, Ca. 95965 Ph. (916) 533-9048.

OREGON

EASTERN OREGON: (S. of Hermiston, W. of Pendleton) 5 AC - Mini Farm (very nice) with everything you want or need on it. Assumable O.D.VA. Price negotiable. (Make offer.)
(Evenings or weekends **(503)-449-3351)**
Rt. 1 Box 46, Stanfield, OR 97875.

OREGON

IN Oregon - 17 miles SW of Roseburg-newer custom 1800 sq. ft. home, 2 baths, carpets, fire place, secluded in the middle of 1 acre with tall firs. Beautiful wooded setting near live stream. By Owner $79,900. **(503) 672-2186, 3741 Buckhorn Rd., Roseburg, OR 97470.**

NORTHERN CALIFORNIA

Clearlake Grocery Store and owner's apartment. Excellent location & business!! $135,000 includes all real estate, fixtures, business and owner's 2 bedroom apartment across street from the lake. Perfect for a family operation. Large down-consider part trade for home. **Olympic Realty 707-994-6407 or 707-538-4473. P.O. Box 657 Clearlake, CA 95422.**

NORTHERN CALIF.

Retire to No. California's clean air. 2 BR stucco, large rooms. Extremely well built by owner. 2-car garage, heatilator fireplace, forced air heating/cooling. Gas range. Many extras. Nr. Redding & Shasta Lake. Asking $79,000 L. Littleton **Box 541 Summit City, Ca. 96089 Call 916-275-2972.**

NORTHERN CALIF

FIVE isolated, but accessable 40 acre parcels in Modoc Co., near Oregon border. W/water, meadows, and timber. Family owned for over 50 years. $1000 per acre w/terms, or $750 per acre cash. **Alan Wing, P.O. Box 624, Red Bluff, CA 96080. 1-916-527-2327.**

NORTHERN CALIF.

Country store with attached 3 BDR 2 bath home. Yuba county foothills, excellent location, ideal family operation. Recreational area. $75,000 includes real estate. **916-743-9264 days or 916-743-1316 eves, P.O. Box 1352, Marysville, CA 95901.**

SACRAMENTO

3 BR 2 BA home. Central air & heat. Minimum down and good terms. Management available. Great for tax shelter and investment. Many others available. Call evenings Edward Mah (415) 986-2214.

WASHINGTON
CAPITOL CITY COMMERCIAL

Commercial zoned lot w/2 BDR home. East access to freeway & Capitol bldg. & shopping center. Owner will carry contract. $85,000. Call **(206) 491-4185 or write: 3615 Landau Ave. N.E., Olympia, WA 98506.**

IDAHO
HOME AND BUSINESS

Beautiful 3 bdr. 2 bath tri-level home. Numerous amenities, plus furniture store. Downtown location, business only, includes inventory. $175,000 cash or terms. Call or write: **208-743-2875 or 208-746-0058 E. Chapman, 1507 Grelle, Lewiston, ID 83501.**

OREGON

PORTLAND, OR. River view. Exec. 5 BR, 3½ ba. 4250 sq. ft. Contemp. ranch. $249,500. Call John, collect - **Wrigley Properties, (503) 636-8138; 639-5076 Res. 420 S.W. 2nd Ave., Lake Oswego, OR 97034.**

OREGON

3BR, 2BA, 1.29 acres with 87ft. frontage north Umpqua River. Established fruit orchard. 17 miles east of Roseburg, Oregon. (503) 496-3717. **J. Wilson, 3387 Wild River Drive, Roseburg, Oregon 97470.**

NORTHERN CALIFORNIA

Clearlake Grocery Store and owner's apartment. Excellent location & business!! $135,000 includes all real estate, fixtures, business and owner's 2 bedroom apartment across street from the lake. Perfect for a family operation. Large down-consider part trade for home. **Olympic Realty 707-994-6407 or 707-538-4473. P.O. Box 657 Clearlake, CA 95422.**

CALIFORNIA'S NEW SILICON VALLEY

NEW construction you can AFFORD! Half Plexes, Duplexes & Homes. Full time ON-SITE Professional Management. LOW DOWNS • Priced from $61,000. Follow Hewlett Packard, Shugart & other HIGH TECH to Sacramento. FREE Appt. with a CPA to show you how your monthly Income Tax withholding can buy YOU property.
Call for an individual counseling appointment.
SCR INVESTMENTS
(408) 249-4660
3275 Stevens Creek Blvd. San Jose, CA 95117. Call Tom Gilliam or Clyde Rivers.

WASHINGTON

CENTURY 21
VALLEYLAND CO INC
Exc. buys in No. Cent. Wash. nr. the Canadian border.
Recreational properties; Homes from $15K to $150K; Orchards with & without homes; investment properties. Elev. only 1200' above sea level in the valley. Excel. apple, pear, soft fruit; also some of the land suitable for grape development. Homes on lake with lake frontage $120K. We have good restaurants w/lounge, & motel.
VALLEY LAND CO. INC.
Al & Mary Robinson
Sales Consultants
1310 Hwy. 7 No.,
Tonasket, Washington 98855
(509) 486-4373

NORTHERN CALIFORNIA — (CLEAR LAKE)

20 acres, level, easy access, good water and terms, **$75,000.** **Call 707-998-1117.**

NURSERY — Great business and real estate value, 100' on Hwy. & waterfrontage. Nice home and boat dock. **$150,000.** **Call 707-998-1117.**

OFFICE BLDG. ON HWY. 1,900 sq. ft., large display windows, parking, **$77,000.** **Call 707-994-7211.**

LAKEFRONT — 2 Bdrm. home with large double lots, many shade & fruit trees. Good financing. **$129,500.** **Call 707-279-8801.**

UNIQUE MONEY MAKING RENTAL UNITS, one block from lake, good gross. Good terms. **$79,000.** **Call 707-994-7211.**

DUPLEX — Great earning potential, outstanding location, easy terms to buyer, **$110,000.** **Call 707-279-8801.**

TWO 12 UNIT APARTMENT COMPLEXES. All 24 apts. rented. Can be purchased separately or together. All two bdrm. + private yards. Assumable 1st T.D. Asking price **$460,000. for each complex.** **Call 707-279-8801.**

JAMES E. GOODSON, REALTOR & ASSOCIATES
9730 Soda Bay Road, Kelseyville, California 95451

CASTLE ROCK ESTATES
AT ARCH CAPE

The trees are tall, thick and majestic on these beautiful lots with beach views, beach access, a stream through the property, and all of the amenities you could ask for. Prices start at $20,000.
Call 503-436-1131
Or Write:
ARCH CAPE DEVELOPMENT
P.O. Box 520
Cannon Beach, OR 97110

WASHINGTON

WATERFRONT HOMES & LOTS-ANACORTES, WA
1) 124 ft. no-bank sandy beach w/tidelands. Has 2200 sq. ft rambler on 1 ac. parklike grounds. Owner anxious, reduced to $250,000.
2) Med. bank w/tidelands has 2500 sq. ft home w/magnificent view. $220,000.
3) Med. bank waterfront w/2000 sq ft home. Community beach & dock. $124,900.
4) 75 ft waterfront, 220 ft deep, house 2350 sq. ft, south facing, $155,000.
5) 2 adj. lots on western tip of point, s.w. expos. $85,000 each.
6) Hi bank waterfrt lot, $39,500.
These are all desirable properties. **Write or call Dorothy: Fidalgo Island Realty, PO Box 492, Anacortes, WA 98221. (206) 293-2142 da/293-4103 ev.**

MOTHER LODE

INVESTORS
Developer Liquidation
8 3/4
LUXURY CONDOS
Excellent rentals/tax shelter

"Mother Lode" area.
Jackson CA. $67,500/up

(209)-295-3188; 267-5763
P.O. Box 990, Pioneer, CA 95666.

海燈法師返少林寺

自從電影「少林寺」放映以來，掀起各地華人對少林寺和少林功夫的興趣。港台電影界更推出許多「少林××」和「少林與武當」的片子，其中不少是粗製濫造的，觀衆們都不滿片商借少林名聲以魚目混珠方式推出劣貨。「少林寺」主角李連杰最近也表示同樣的意見，要求片商不要濫拍少林影片。

去年「少林寺」在三藩市放映時，記者有機會去看。

觀後感想悲喜參半。悲的是看見少林寺原貌，但心裡知道這幾十年來，寺中和尚被趕的被趕、被鬥的被鬥，還俗的還俗，與其全盛時期相去何止千萬里。「文革」等運動對中國來說是場災難，對中國佛教來說，更是一場浩劫。喜的是中國青年一輩對傳統武術特別喜愛，全國又掀起一項學習武術熱潮。但是我們也不必諱言：經此浩劫，許多傳統功夫武藝的確失傳了。

最近香港電影界到四川拍攝一部奇趣紀錄片，找到一名少林和尚—海燈法師，拍攝了他的一些功夫。使人覺得中國仍有不少隱士，他們身懷絕技，對保存國粹仍有貢獻。

記者對這一類「奇趣」、「搜祕」紀錄片的宗旨不能贊同。因爲這一類片子常給觀衆一個片面的印象，例如一部新疆奇趣片。觀衆只見片子拍攝一些維吾爾族的禮節儀式，看不到新疆近年發展情形。這部四川的奇趣片也沒有兩樣。

當香港電影隊見到這位少林和尚後，如獲至寶。知道他年青時練了少林四大絕技之一的「二指禪」。現在年紀已八十一歲，仍可表演「二指禪」和「剛柔童子功」。所謂「二指禪」是全身以兩指撐地倒立。可是因爲海燈多年沒有持續練功，因此在練「二指禪」給香港電影隊拍攝時，右手受了內傷。現在手部也常發顫。他的徒弟范應蓮曾說：「當香港電影隊來拍片時。師父爲了讓海外同胞相信少林武功沒有失傳，不顧自己年邁，執意練了二指禪。結果傷了右手。」他說一些海外朋友送來藥品讓海燈調理身體，體力復原後，中央新聞電影製片廠還等着替他拍一些鏡頭。

海燈法師是四川省江油縣人士，原名范無病。他五歲喪母，十二歲時父親被當地惡霸打死，他便立志學習武術爲父報仇。當時，正巧少林寺高僧（護寺武僧高手）丹岩、雲禪和尚雲遊四川，海燈便拜他們爲師，開始學習少林武功。廿二歲那年削髮爲僧，被少林武術大師汝峰和尚帶上峨嵋山，使他得到少林嫡傳。海燈住在少林寺的時間並不長。在一九四六年和六四年到河南嵩山少林寺當武術教練。

所謂少林四大絕技，是指㈠入定，㈡二指禪，㈢童子功—身體可以像兒童一樣柔軟彎曲，㈣梅花樁—在十一根一丈多高的梅花形木樁上，打梅花精拳，飛躍翻騰，如履平地。

海燈法師最近重返少林寺。每天恢復練功八小時以上，還帶了二十多個徒弟。可是據說他不習慣河南的天氣，身體瘦了許多。原來是一百十七斤（一百廿九磅），現已減至一百斤（一百十磅）。但他的精神很好，不願與人交談。房中貼上這樣的座右銘：「學劍讀書三十年，心同明月量通天，生福萬家憑兩字，不要功名不要錢。」最近，「北京晚報」開始刊登有關他生平的連載小說「海燈法師」。

美國華裔武術界人士知道海燈法師曾着手撰寫一些有關武術和佛學的書籍，建議中國當局不要以「奇趣」方式對待海燈，只派攝影師去拍一兩個鏡頭。而派一些對體育、武功、醫學有專長者，親到少林寺住上幾個月，詳細記下海燈所知的少林功夫，以錄影機從不同的角度錄下他練功的每一動作。以醫學儀器記下他身體器官的反應。以錄音機記下他仍能背誦的口訣。這樣才能挽救在失傳中的國粹。（本文部份資料取材於中新社記者張亮訪海燈法師後所寫報導。）

海燈法師在練「二指禪」

Martial Monk Haideng does a two-finger handstand.

英語學習欄

（本報「英語學習欄」每期刊出，分初級中級高級三部份。初級教授單字，中級常用句語，高級短文翻譯。間中亦刊出成語譯述及解答讀者問題。對於學習英語，我們相信㈠新移民到美國，學習英語是首要急務，不論男女老幼，都不能推延。㈡最佳的學習方法是到學校中上課，或請家庭教員授課。買書回家自學收效最微，不易學好，也常會讀錯。坊間出售的錄音帶課程良莠不齊。新移民既然已經抵達一個說英語的國家，到處都是說英語的人，找個活老師總比錄音帶好。㈢學外語要多聽、多講、多練習。新移民每天應看英語電視、聽英語電台播音。在美國各地都有教育性電視台，每天都有很多兒童教育節目，如芝麻街和電力公司等都適合初學英語者收看。㈣本欄屬於輔導性質，不設音標。希望讀者找一位說英語的親友當面讀出，高聲讀出數遍，至學會爲止。）

初級

遊客們都知道凡到一個新國家，先要學會該國文字（男）MEN 和（女）WOMEN，以應急用。初學英文的人要知道㈠英文字母有大寫小寫之分。男人一字可寫爲 MEN 也可寫爲 Men。女人一字可寫爲 WOMEN 也可寫爲 Women。㈡英文名詞有單數衆數之分。一個男人是 MAN，兩個或多個男人才是 MEN。女人一字也如是，一個是 WOMAN，兩個或多個女人是 WOMEN。

有一個笑話說某懶人出外，又不欲學英文。友人教他英文 MEN 和 WOMEN 兩字。他說：我知道了，短的一個字是男，長的是女。當他抵達美國一個城市的機場時，機場廁所用的是紳士 GENTLEMEN 和淑女 LADIES 兩字。後果如何，大家可以想見。

中級

Good morning.	早安。
How are you?	你好嗎？
I am fine, thank you.	我好，謝謝你。

㈠歐美人士在問安的答話後都會禮貌地說「謝謝你」。㈡這是日常極爲普通的問安話，不但可用於家人和親友上，在街頭碰到陌生人也可以說聲早安或午安。㈢中國話中有早安和晚安，英語中另有午安 Good afternoon! 和黃昏好 Good evening! 晚安是 Good night!

高級

著名的少林武術法師海燈最近從四川省回到少林寺。

海燈法師已年逾八旬，仍能做二指禪（用兩隻手指撐地倒立）。他是四川人，五歲喪母，十二歲時其父被當地惡霸打死，他便立志學習武術爲父報仇。曾拜少林寺武僧高手丹岩和雲禪爲師。廿二歲削髮爲僧，被少林武術大師汝峰和尚帶上峨嵋山，使他深得少林嫡傳。

海燈身體健壯，功底很深。他這次重返少林寺是爲了傳授武功。

The well-known Shao Lin Temple martial monk Haideng recently returned to the temple from Sichuan Province.

Haideng, who is in his eighties, can still do a two-finger handstand. A native of Sichuan, he lost his mother at the age of five. His father was killed by a local gang leader when he was 12. The young boy then decided to learn martial arts to avenge his father. He followed two Shao Lin martial monks, Danyan and Yunchan, to learn martial arts.

At the age of 22, he took the hair-shedding ritual and became a monk. The great Shao Lin martial master monk Rufeng then took him to Mount Emei and taught him the key elements of Shao Lin martial arts.

Haideng is healthy and retains much of the martial arts heritage. It is for teaching young disciples that he returns to Shao Lin Temple.

CHINESE WORD

Have you ever seen anyone practice shadow boxing?

This series of bodily movements is very good for either self-defense or just plain exercise.

The Chinese word "strength" looks like one of the positions of shadow boxing. You can see that it resembles a person who has gathered all his strength to fight the shadow. Maybe I shouldn't use the word "shadow" because what the person is doing is defending himself from the imaginative enemy's attacks. But since "shadow boxing" is such a poetic and mystical name, let's keep it. Who cares if it is slightly inaccurate?

Cantonese LIK² Mandarin LI
Rhyme with STICK (Soft "K")

"Use strength" is to exert force. "Strength scholar" is a person with great strength. "Horse strength" is horsepower. "Great strength" is powerful. And guess what the Chinese all call Popeye? "Big Strength Sailor" is his name.

There is a Chinese story about a very powerful, person who once was a great tiger hunter. The unique thing about him was that he could wrestle a tiger barehanded. Then one day he decided to end his rough life and become a gentle scholar. It must have been a rough battle, but he did it.

As he was travelling through the forest one day, he met a group of people trying to hunt down a tiger that took refuge on top of a cliff. They saw him coming and asked for his assistance. He gladly got off his carriage, rolled up his sleeves, and climbed up the cliff to catch the tiger. He caught it, and this pleased the people very much. But his gentle scholar friends all criticized him, saying that he shouldn't turn back to his rough trade, once he took up poetry and literature.

I have a slight suspicion that the scholar friends were jealous of his great strength. Let's see if these weak kneed scholars can catch a tiger with their poems and wise sayings.

Gordon Lew

「千金」是一篇有血有淚、真人真事的傳記小說。反映了十九世紀被販賣到美國的中國婦女在當時種族歧視的複雜環境中忍辱負重，艱苦奮鬥的一生。作者林露德女士筆調活潑描寫樸實，並由翠珊女士翻譯，程多多先生插圖。過去在太平洋週報連續刊出二十三章。本期合併「東西報」後，仍將陸續連載以存完璧。

爲了使過去「東西報」讀者知道故事的來龍去脈，特簡括前文如下：

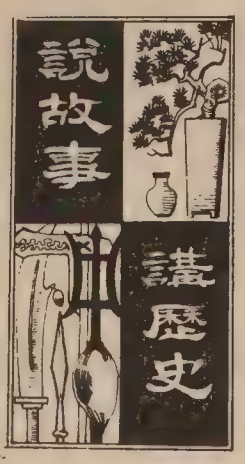
連年的荒旱，阿露的爸爸把點滴的積蓄，從地下挖出來，孤注一擲的租地，播種越冬小麥。阿露也堅決解放了纏足，幫助爸爸去田間勞動。希望能解脫全家的困境，救活全家五口。但嚴寒使麥苗完全凋敝，返青無望，希望毀滅了。

年歲不好，匪盜蠭起，原來阿露家的長工老陳當了匪首。搶到阿露的村莊，他把阿露擄去，拐到上海賣給了妓院。後又被鴇母把她轉給人口販子運到美國愛達荷州，公開拍賣給華倫鎮的酒店老板洪京。改名爲寶莉，她被洪京姦佔，而且當作搖錢樹，兼吧娘。寶莉忍受着慘痛的生活，朝夕從垃圾塵土中檢拾酒徒們散落的金砂，積聚起來，並期望得到解送她的隊長詹姆，給予援手，替她贖身獲得自由，不幸詹姆失蹄喪命，寶莉的願望又破滅了。幸有詹姆付託的朋友查理暗中照顧她。查理愛上了她，他藉着一次和洪京豪賭，迫着洪京以寶莉爲賭注，把她贏到手了。

寶莉歸了查理，但她並不認爲是獲得了自由。她仍舊想以個人的積蓄，獨立經營客棧，因此拒絕了查理的求婚。不久查理却被賭徒槍擊，性命垂危，寶莉親自趕去看護，堅定敏慧的在絕望情形下，甘冒危險親自用剃刀把醫生無法用手術探取的殘餘的彈頭從頭蓋骨裡取了出來，挽救了查理的性命。

查理復元後，滿懷着感激和愛戀的心情，再次吐露求婚的心願。寶莉腦子裡浮泛着印第安族婦女受白人丈夫遺棄的情況，種族歧視的險毒印象，和自己爭取獨立自由的志向，使她難於決定……

下期開始將繼續刊登「千金」第廿四章　—編者



胡靜盧

第七章　戰國七雄 (一)

從歷史的系統而言，春秋戰國都要算是東周時代。儘管王室衰微，卑不足道，但是有名無實的共主地位，史書上的紀年，還是用周天子的名義。我們在前章講過，東周的兼併戰爭沒有停過，眞正有權稱霸支配時代的，在賸下的十多個國家中，也只是北方的晉國，南方的楚國，東方的齊國，西方的秦國，吳越繼起，不過曇花一現。這種爭霸的局面繼續發展，以三家分晉爲標誌，便進入戰爭劇烈的戰國時期了。

東周的後期，各封國大夫實權膨脹。一些有權的大夫，都有采邑（封賜給大夫的采食地，照規定是沒有土地權，只可征取實物供他們享受），世世相傳，便成了把持國政的世卿。晉國本來有十一卿，後來剩下六個：韓、趙、魏、范、中行、智等六家。傳到晉昭公時代（公元前五三一—五一二年）國政都由六卿決定，而六卿之間，爭權奪利，內鬨不斷，漸漸也和諸侯兼併走上同樣的道路，大吃小，强併弱，當初六卿之中，以智氏最强，他首先聯合韓魏共滅范和中行兩氏。晉君不滿，他們就把晉君趕下台，另立晉哀公。後來智氏驕橫跋扈，他雖分地最多，但是貪心未戢，還要向韓、趙、魏索地，終於趙襄子聯合韓魏合攻智氏，終於把他滅了，這就只賸下韓趙魏三家，（歷史上稱爲三晉）晉國已經是名存實亡。又過了幾十年，到周威王二十三年（公元前四〇三年），周王屈服於現實，正式封韓趙魏三家爲諸侯，把春秋時代僅存的一點象徵性的威權和綱紀，完全自己毀掉了。歷史上從這一年起，便定爲是戰國的開端。東周從此失去了天下大宗的地位，失棄了歷史正統，宅已經不能代表一個歷史時代的王朝，只是作爲一般小國存在着，苟延殘喘而已！

戰國時代的七個獨立的强國（所謂七雄），先後把春秋時代留下來的許多小國弱國，都直接間接被他們消滅了。鄭亡於韓，宋亡於齊，陳、蔡、魯、越，被楚吞併，而他們彼此之間，又以所處的地區環境不同，經濟情況不同，以及向外擴張的野心不同，總是各憑自己的政治軍事的策略和實力，互相攻防，爭雄爭霸，爲時二百五十八年，合縱連橫的政治攻勢，爭城略地的武裝侵略，沒有消停過。我們所看到歷史往往是這樣推進的，戰爭一方面是破壞，另一方面也在進步。我們親身經歷體驗的第一二次世界大戰的結果也是如此。

這七個國家，韓、趙、魏三晉居中國的腹心。（趙佔據是晉國的北部，包括山西省大部份，河北省一部份；魏國佔據的是晉國的中部，包括黃河以北的河南河北省一部份地區和陝西接壤；韓國佔據晉國南部，大部份是河南省）。齊國處中國東部，即今山東的大部份，河北一小部份；楚國的地區最大，幾乎佔有湖北、湖南、江西、安徽、江蘇、浙江等的長江一帶六個省，勢力還遠達四川、雲南、貴州；秦在最西，地位最好。蘇秦（東周洛陽人，好講權術，不見用於周，便四處遊說）對秦惠王說過：「大王之國，西有巴蜀漢中之固，北有胡貉代馬之用，南有巫山黔中之限，東有肴函之固，：：天下之雄國也。」燕處中國北方，地勢比較特殊，他佔有河北、內蒙、東北到遼東。所以戰國初期，還算勢均力敵，到後來就看誰能變法圖强，招賢下士，整軍經武，富國强兵，誰就能統一天下。許多國家，想靠權術，行詐僞，而不得民心，沒有實力，最後都是歸於失敗了。

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本報定下期開始，邀請本市第五衛生分局教育專員陳玲兒女士主持名爲「康寧集」之保健知識專欄，歡迎讀者來信提出問題。

我們在華人社區中生活，深覺社區居民對健康問題有着相當的困擾。對中、西醫療的選擇、成藥的服用、西方營養學和中式補身的異同，一些病症的徵象不一定有足够的認識。對一些較爲敏感性的問題如婦科、性病、癌症等更覺難於開口。對這個性質的專欄，我們認爲陳玲兒女士主持最爲適當。她在幾個華人社區居住過，深切了解華人在醫藥上遇到的問題。

陳女士是越南華裔，在西貢出生長大，在台灣國立師範大學美術系畢業，七四年來美在加州長堤州立大學深造，七五年越共勝利，於是改變計劃，決定留美就業。從美術轉到衛生教育行業。她自己也說這是小時候夢想不到的。他說：「我自小一嗅到藥物的氣味，看到穿着白袍、一本正經的醫生、護士、心裡便着慌，要找地方躲起來。想不到今天在衛生局中做事，還在報上主持專欄，這是我當日料想不到的。」

她說自己曾經身處幾個不同地方的華人社區—包括越南、台灣、法國和美國的，也添了不少社會經驗，她願意在這一個小園地上和讀者們交朋友，分享在保健上的知識。她說有許多有關健康的問題，我們日常事忙，沒有多花心思去研究，當有急要之事却手足無措。「請讀者們端上一杯清茶，慢慢來看，體康心寧，那我也覺得於願足矣！」

—編者

知心話

美的欣賞

余卓雄

早幾個星期，乘着渡假的方便，到柏莎典娜市參觀二女兒嘉恩就讀的藝術設計學院，看見了美學的最優秀表現；從長廊到課室，餐廳到洗手間，辦公室到實習所，處處洋溢了藝術青年的精心設計，特別是入校門處的展覽大堂，學生作品美不勝收。做父親的向來愛美，到此陶醉不已。兩父女意氣相投，聽嘉恩講解美學上的理論和歷史，使人深信它在人類文化上的重要，不但影響行爲和政治，更能左右經濟的興衰，無怪乎中國大陸的四化運動，包括了對清一色的藍布解放裝的摒棄，使美妙多姿的長旗袍能够捲土重來。

嘉恩十歲的時候，參加社區舉辦的母親節繪圖比賽，她繪描的母親的半身像，獲得了首獎。在她的心目中，母親是最美麗的。從此，她對生命中一切美的事物，都有所鍾情。她明知一個藝術家是清苦的，可是她不能違背她的良心，她覺得如果自己能把周圍的世界美化一小點，那就是她至大的喜樂和賞賜。

嘉恩對美化人生的奉獻，和她的基督徒信仰大有關係。我不是說祇有基督徒才能成爲真正的藝術家，我是說宗教的虔誠常常是藝術的靈感，試觀世界美學的溯源和趨向，多少偉大的作品，莫不是宗教的孕育。莊子曰：「天地有大美而不言。」詩人大衛也讚嘆道：「我觀看你指頭所造的天，並你所陳設的月亮星宿，便說「人算甚麼，你竟顧念他！」」

我們平時驚訝上帝創造的偉大，也應該小心欣賞他是美的源泉。如果我們單說他祇是注重內在的美，靈性的美，那不過是答對了一半，因爲上帝同時注重外表的美，祇要我們留心研究自然界的顏色，形狀、和那無數的種類，就可以看見上帝的美術設計的奇妙。

天地創造方成之初，聖經說，上帝的反應是滿意的，如此的記載有五次，最後一次他尚且表示「十分滿意」。他沒有別人的作品去抄襲，天地萬象之美，都是前所未有，相信也不可能有後來者能駕乎其上。

以後，人爲了自私和慾念，把上帝的完美加入蹂躪，在藝術的招牌後面，往往是淫邪、頹廢、醜惡、暴力的陷阱。藝術的墮落形成了兩個極端：其一是若干宗教教派認爲美是罪惡的誘惑，索性把它遮掩起來，甚至扼殺，以求清心，獨身主義和種種式式的自禁，反映了這種觀點對美的害怕，使人不禁替美叫冤。其二是淫亂份子繼續對美繼續肆意摧殘。

近代美學利用電光電腦。發現了許多新的技巧，使思想傳播和交流有更獨特的效果。人們對色彩的運用，外形的構想，也達到了一個新的巔峰。我常常對嘉恩說，如果我能從頭活起，我願意做一個建築師，一個室內設計者，一個服裝設計者，一個：她若有所悟的問道：「審美眼光，人人有別，究竟什麼才是美的標準？」

我從容不迫的對她說：「下一次有人按你的門鈴，你一點也不忙亂地去開門，並且對來客輕快地說：「歡迎歡迎，請進來！」因爲你的房子裡的一切，經常收拾整潔，合你心意，你的頭髮也沒有蓬散，那就是美的標準。」

有說有笑

多交美國朋友 有助學習英語

有一位大學導師，專責協助學生們解決學業和生活上的問題。近年因爲新移民較多，所以校方指派他協助這些移民學生。

他說：「新移民們一般有語言問題。我除了指點他們唸那一級英文課外，還鼓勵他們多交土生朋友，多用英語交談。」

他說這兩三年也有不少笑話。「一位樣子頗漂亮的女學生常向我訴苦，她說每次交上一個美國男朋友；她是希望學習英語會話，但朋友却要示愛，使她大感困擾。結果有一天，她對我說她的英語大有進步了。我問她何以見得。她說「我懂得怎樣用英語應付這種場面了，我懂得怎樣用英語去罵色狼呢」！」

又一次他跟一位新移民學生初次見面。他問這位學生：「你的同房是中國人嗎？」

學生：「是的。」

導師：「要多講英語的話，你就要換一個美國人同房！」

學生：「可是，可是……」

導師：「找一個土生華裔同房也可以，但最好是一位一點中國話也不懂的。」

學生：「但是……。」

導師：「這樣你們可以朝夕說英語，進度必然更快。」

學生：「但是和我同房的是我的太太呀！」（陳三叔）

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梅谷電影節

梅谷電影節聲勢不若三藩市電影節浩大，然而也放映好些難得一見的佳片。今年主辦人似乎有意放手大幹宣傳搞得有聲有色—那仿『火的戰車』的廣告短片十分引人注目。金門橋過客在本月四號至十一號期間會否增加，則唯有求證於時間。

節目表上已看過的九部影片中，倒有五部是好的。先談次貨欄的四部：

「遊戲而已」（八月八號七時半）：這部加拿大片其實相當細膩地刻劃了一個少女痛苦的成長過程，只是導演採用通俗手法演繹故事，成績不特出。在寫亂倫關係的影片群中，不像貝特路奇的「月」才情洋溢，也不像路易馬爾「心弱症」的別具一格。

「芸芸衆生」（八月九號七時）：心有餘力不足，大概是對這部智利片最直接中肯的評語。導演出發點甚佳，以新舊菲林交替接輯講述一個萬里尋夫的故事，可惜技術不够水準，畫面模糊，顏色剥落斑爛，配音惡劣。

「受傷的男人」（八月九號七時半）：除非你有興趣看莫名痛苦的人物似是而非地企圖發生同性戀情，否則這部法國片將會是段莫名痛苦的經驗。前二十分鐘拍得極細心，主角是個複雜的少年，偶遇一個不務正業的流氓，墮入情網。但是越拍越亂，終於演變成一派胡言的局面。

「情信」（八月五號十時）：尷尬的劇中，難堪的處理手法，高不成低不就的形勢。一句話：劣片。

發完牢騷，讚讚下面五部：

「嬋戴文」（八月四號七時半）：這部比利時片拍於一九七五年，至今才在美國正式露面，遲是遲了，總比永遠埋葬好。「嬋戴文」是七十年代最重要的電影之一，挑戰性地把觀衆安置在一個他們不熟悉的地位，擴展了他們欣賞的領域。片長三小時有餘，記錄一個女子三天的生活。她井井有條的生活程序出現差錯，雖然只是忘了扣一粒鈕扣，却能引起觀衆極端的不安。「嬋戴文」不是能够舒舒服服坐在沙發椅裡觀看的電影，它是一個考驗，一個對我們觀影態度的訓練。

「恒久的因素」（八月六號六時三刻）：波蘭導演薩路西在美國名氣不算大，然而他是當前少數作品水準穩定的大師之一。這是他八〇年作品，風格清雋，手法深刻入微，講一個不肯向環境低頭的人所遇到的困難。獨醒者的寂寞，很能引起旁觀者無奈的苦笑。「恒久的因素」也是薩路西最感人的一部戲。

「葛哥利奧葛狄斯之歌」（八月六號九時一刻）：羅拔揚的新作以墨西哥移民爲主角，是部「羅生門」格局的冤案片，故事發生年代雖然是本世紀初，所提出的問題，却不幸仍存在着。「葛哥利奧葛狄斯之歌」藝術性和社會性並重，既有情感，也具思想性。

「天恩」（八月八號九時三刻）：這部菲洲上孚塔出品的特殊影片在三藩市電影節放映時我們已經介紹過。它像是另一種文化氣候下產生的手工藝品，不能以評陶瓷器或塑膠品的準則去衡量它。

「我只要你愛我」（八月十號七時一刻）：又一部新被發掘的法斯賓達舊作。它不及「站長之妻」和「阿歷山大廣場」精彩，可是主題是法斯賓達最擅長的—被商業社會擠得失去形狀的傻瓜。法斯賓達的忠實影迷，當然不可錯過。

梅谷電影節在馬連縣梅谷Sequoia戲院舉行。

一〇五　山西麵食

我僅在抗日戰爭初期，因公去過太原一次。短短幾天，而且是受官方招待，菜飯是上等的，至于本地風光，却無從領略。不過據當地朋友相告，山西菜享盛名的太少，烹調完全是北方手法，扒菜居多，談不上什麽特色。可是山西人的麵食，却是異常出色的。他們做出來的麵飯，能够一年三百六十五天，可以做到每天的花樣不同。說是大姑娘談親（中國舊時男女婚姻憑媒說合），婆家首先要問娘們兒能做出多少種麵食，這和江南人家重視姑娘們的手工活一樣。

華北人本來就是以麵食爲主食，稻米只是待客的，和南方人以麵食爲上品，恰恰相反。當然這都是因爲地質、地形、氣候等等的關係，產物各有限制，是自然形勢使然，無法强同的。據說中國在毛先生領導的時代，認爲水稻是高產作物，如是提倡早作改水作，變麥田爲稻田，結果農業大受影響。自然規律，是不以人們意志爲轉移的，即使專制帝王被視爲天的兒子—天子，也是無力改變的。毛先生自恃過高，結果弄得頭破血流，老百姓遭殃。

山西地勢，靠北的大同一帶雁門關地區接近內蒙，屬高原山地，氣候苦寒，只宜種高粱燕麥（本地人也吃莜麥，美國叫燕麥，即麥片用的那種麥），民間也以此爲主食。晉中盆地太原一帶多吃小麥，穀子（粟、小米）蕎麥，到了晉南臨汾一帶，吃白麵（小麥麵）就多了。民間天天吃麵，熟能生巧，無怪做的方法也就多了。我在山西和後來的山西朋友那裡就吃過二三十種，但是現在想憑記憶寫出來，簡直就想不起名字了。回想當年，如能留下些筆記，現在介紹出來真是一件很有趣的事。

燕麥麵（北方人稱麵字，是指廣義的一切麵粉而言，不是單指麵條，和南方的說法是相反的，南方人稱麵條爲麵原料便要叫麵粉），南方人十之八九是沒有吃過的。北方人也只有在長城邊塞附近的農村，才以此爲主食，僑胞中，當然不乏原籍華北的，未必都品嚐過。莜麥呈褐黑色，做成麵捲兒，非常糍實。特別有一種難以形容的清香氣味。極耐咀嚼，初嚐滋味的，每每愛吃，但是消化不易。早晨吃一頓莜麥捲子，終日都不會感覺飢餓。我就親身有此經驗。有一次朋友家因爲我想嚐新鮮口味，特別爲我做過一次，因爲刻意加工，所以更爲適口（本來就比大麥捲好吃得多，筆者在北京一九六〇年大災荒時吃大麥捲，簡直難于吞咽，大麥在華北農村是餵牲口的）。飽吃了一頓，竟兩三天不思飲食（恐怕也有南方人不習慣的關係）。在民間普通的吃法是和麵後在案板上又壓又搓，又摔又揉，把麵醒（北方人稱發麵爲醒麵）透了，壓成片子然後捲成實心的條子，切成一段段的上屜（蒸籠）蒸，這種熟了的捲子還是堅實的，就要拿來撕碎，澆上羊肉滷（湯）吃，非常鮮美，據說這是農村間在秋收季節，勞動量大，而塞北天寒，必須吃得飽飽的，才耐冷耐飢，體力才抵抗得了。所以這種捲子叫「犒勞」，含有犒賞勞累的意思，很像南方農村，在收獲季節打牙祭一樣。

壓「合落」（這是諧音，真正民間的俗字，也像廣東字一樣，無法寫出來），主要也是用粗麵做的（北方人指粗麵不是講麵粉的質量，他們把雜糧稱爲粗麵）。莜麵、豆麵、蕎麥麵都可以，却不能用細麵，如果用細麵壓，便和普通麵條一樣，反不如原來的切麵抻麵好吃。壓「合落」有一種特製的「合落床子」，是可以架在灶上的鐵鍋上的。床子中間有一圓槽，底下是鑿有細孔的鐵片，鍋燒開了，便把和好的麵裝進圓槽內，用槓桿把一個木塞壓進圓槽，麵就從漏孔中，擠成細條落進滾湯裡，撈起來拌上作料或澆上湯汁（吃乾的濕的聽便），咬起來有口勁，是頗有滋味的。

秦儒

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秦儒

五十三、三潭印月

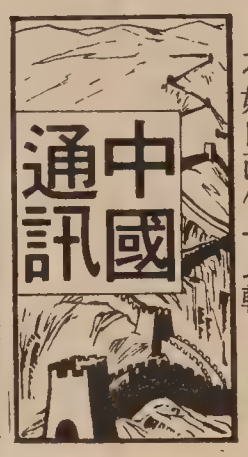
「我心相印亭」，是用佛門的禪語命名的，就是彼此不必通過言語，便能意會相互的心思，含有對大自然澈悟的涵義。這個亭子不大，不過在柳絲掩映之下，給人一種閑逸的情趣。加之園林管理人員的培護，沿堤湖上，遍植荷菱，岸上也蒔種了許多薔薇、芍藥、玉蘭、海棠等各種花卉，所以四季遊人，來到這裡，都有目醉神迷之感。距此不遠，就是「三潭印月」的碑亭。

「三潭印月」是指湖面上的三座造型古樸的石塔，志書上記載：「舊湖心寺三塔鼎立，相傳湖中有三潭（水深的湖稱爲潭），深不可測，因建浮屠（就是塔）以鎮之」。可考的歷史，則是宋代蘇軾（東坡）任杭州太守時疏浚西湖，在湖面上，樹立三個石塔作爲標記，禁止在三塔範圍內植菱種芡，以防湖泥淤積，葑草滋生。日子久了，這三座塔損毀湮沒了。到明朝天啓年間（公元一六二一—一六二七年）錢塘令（縣官，各朝代的稱謂不同）聶心湯仿原樣重新建立，位置才到了現在的地方，以後便成爲賞月的勝景了。

石塔像個瓶子約高兩米多，突出水面。塔腹中空，球面上周圍有五個圓孔。裝飾着浮雕圖案，塔基是扁圓的，塔頂是葫蘆形，造型簡樸優美。據有心的遊客的觀察，船行到與三塔組成兩個大體相等的等邊三角形時，便有透視三座石塔的完整圓孔的妙景，（我沒有親身觀察過）否則便只見透，而不見圓。這足以說明古代匠人在實踐中，是很懂得幾何原理的。我們談過揚州瘦西湖的五亭橋，也有這種妙處。有些人把三「潭」印月說成是三「罎」印月，這是罎潭兩字發音相近，也把塔形比作罎形，所以有此誤解。

三潭印月成爲賞月的勝地，相傳南宋時，每到八月十五中秋夜，便在塔內點起蠟燭，洞口糊上薄彩紙，燭光透過圓洞，宛如一個個的小月亮，倒映在水面上，眞月和假月相混，繽紛五色，夜景迷人。等到月朗中天，那時月光、燭光、湖光交相輝映，月影、塔影、雲影溶成一片，眞有說不盡的詩情畫意。古人有詩寫道：「一片月生滄海，三潭處處明，夜船歌舞處，人在鏡中行。」

西湖看荷花，三潭印月也是一個好地方，欣賞花姿，領略荷香，遇着採蓮女，可以買些新鮮採摘的蓮蓬，也可以買些新荷葉帶回包新茶葉，（茶葉最吸收氣味，叫做串味，窨製香茶，可以製成茉莉香、珠蘭香、玫瑰香等各種茶葉）使茶葉含着荷香，都是非常有趣的。



★北京訊：據「光明日報」報道：過去一些長期治療無效的損傷後遺症病例，江蘇省中醫朱漢章創造的小針刀療法可以治好。這種方法的好處還在於不必做切開手術，大大減輕損傷後遺症患者的痛苦。小針刀療法的主要作用原理是：剝離黏連，疏通阻滯，流暢氣血，鏟削骨刺，鑿開折骨，刮除疤痕，鬆解肌肉，鎮痙止痛，調節陰陽。因此，可以治療各種損傷後遺症。療效最佳的有：各種因陳舊性損傷、勞損而引起的頑固性疼痛，大關節骨刺，畸形癒合的陳舊性骨折，骨化性肌炎，各種腱鞘炎、外傷性肌痙攣。朱漢章是沭陽縣沭城鎮醫院中醫師。他寫的學術論文「小針刀療法」，不久將由出版部門出版。本書對該療法的病因、病機、治療原理和方法進行了全面闡述。

諸葛主筆

成都宴

三國演義中，不少新聞界人才。若當時有人開報館，延攬無冕皇帝，辦一張似模似樣的報紙，則第一位受聘者當爲諸葛亮。此人躬耕南陽，已能測定三分之局。若請其主持筆政，分析戰局，判斷勝負，預測未來（如某記者之專用「不幸而言中」一詞）。必爲讀者所擁護。

孔明能文（寫其前後出師表），又長於口才（舌戰群儒）。若當時有廣播和電視電台，亦可請其每週廣播一次。如美國之某專欄家專用「鄙人預測：：」一語，表示其料事如神。譬以赤壁一戰而談。孔明每週之廣播。當有下列之種種預測：

第一週：「曹操發動百萬雄師。直下江東。孫權兵力有限。不啻以卵投石。然則孫權抗戰乎，投降乎？鄙人可以預測，孫權一定—抗戰」。（第二日，孔明又在報紙上寫其社論。題爲「警告失敗主義者。投降主義者及姑息政策」。要求孫權起用主戰派周瑜及魯肅）。

第二週：「曹操兵精糧足，武器超越。周瑜將用何種善法，以補救其劣勢之武備？鄙人可以預測，吳國將避免陸戰，側重海攻。及用借箭之法，充實其軍庫」。

第三週：「此次大會戰，吳國必以火戰。直搗曹操之艦隊。但在此寒冬之日。吹西風而不吹東風。吳國何能獲勝？但鄙人可以預測，操賊雄霸大陸。殺人無算。鬼神憤怒。上天必定予東吳以助力。在大會戰時。轉吹東風」。

第四週：「赤壁大會戰將開始。曹操出師無名。必將敗績。鄙人預測其必敗走華容徑。同時鄙人預測：劉備必派一將軍。堅守華容。活捉曹操。鄙人最後預測。劉備所派者爲關羽。關羽與曹操有過交誼。必定釋放曹操」。（第二日。孔明又寫一論文。指責「溫情主義者」。批評關羽。只顧私人友誼，不顧國家利益。應推出轅門斬首）。

除孔明外。仍有不少新聞人才。會寫檄文之陳琳，逢人便罵之彌衡。皆不妨每日寫其專欄，以曹操爲批判之對象。所可惜者乃彌衡不負責任。若不受限制。必惹禍害。況且此公又爲裸體主義實行者。若一旦飲醉幾杯。在報館除掉衫褲來。則報館不成其爲報館矣！

報紙之醫藥問答欄。可由華陀主持。猜謎一欄可由楊修主持（此公因猜中「雞肋」一詞之用意而得禍。）此輩皆反曹派。故其立場應爲無條件反曹。稱曹操爲賊。曹操之言行。純屬叫囂及荒謬。劉備之措置。皆出於正義。只有一面倒，並無中立。所有消息電報，皆拍自蜀之成都。如此則劉備或能扭轉戰局。重興漢室。亦未可料也。

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★聖荷西美術博物院定八月六日至九月七日展出北京中山藝術學會廿七名畫家作品。展出時間：星期二至六每天上午十時至下午四時半，收費一元（老人，十八歲以下者及殘障人士免費）。星期日中午十二時至下午四時開放，不收費用。地點：聖荷西南馬結街一一〇號，（四〇八）二九四—二七八七。

★亞洲美術博物院與亞洲藝術學會爲配合「上海博物院珍藏」展覽，舉行英語講座，定八月十日星期三下午六時半邀史丹福大學藝術博物院中國藝品部主任柏．馬菲德講「元明兩代瓷器圖案的發展」。八月七日星期日下午二時邀呂振原、呂培原演奏琵琶和古琴，由亞洲藝術學會及博物院教育組聯合主辦。不收門券。八月六日星期六中午十二時放映翁萬戈攝製之中國歷史影片，由史前時代至二十世紀初期，共分十三部分。全長四小時。不收門券。（但因展覽入場要收費，只看電影者可從博物院西面側門進入。）

★本市華埠圖書館爲電腦在職人員舉辦「C—CS專業電腦班」。定八月六日與廿日星期六下午二至五時在跑華街一一三五號該館上課，不收學費（九八九—六七七〇）。

★華埠女青年會訊：「基礎英語班」定八月八日開課，每星期一三五上午八至九時由周筠女士教授。八週一期收費二十元。又定八月十日開設「吉他初級班」，每星期三下午四至五時由鄭念樺老師教導，由基礎理論知識開始，四週一期收費二十元。地址：企李街九六五號（三九七—六八八三）。

★華埠第四衛生分局定八月八日星期一開始每週一晚六至八時舉辦「粵語孕婦班」，爲期四週。有電影、示範、問題討論。不收費用。地點：美臣街一四九〇號。

★市府轄下之「華埠街坊藝術協會」由本月初至九月底開設國語初級拼音會話班，每星期四下午四時三刻至六時正上課。由鄭菁蘭教授。該協會主辦之青少年兒童武術班，由陳繼光教練指導，亦於本週開始，上課時間爲星期二、四下午四時半至五時半。地點：乾尼街七五〇號三樓中華文化中心（九五七—一一四六）。

★灣區移民及難民權益服務處定八月四日下午五時半至七時半在華埠女青年會爲低入息家庭解答有關移民及入籍問題，及代填表格。有雙語人員協助，不收費用。地址：企李街九六五號。

★屋崙訊：亞洲源流中心畫廊現展出「寮國傜民編織展覽」，展期至八月廿七日。展出時間：星期一至五上午八時半至下午六時。八月六及廿日星期六開放。地點：八街三一〇號，不收門券。

★本市嶺南同學會定八月七日星期日上午十時至下午四時在屋崙諾倫公園舉行秋季郊遊大會。參加者自備午餐。會所免費供應水果和汽水。報名電話：三六二—九七一九。

★金美倫堂爲籌募經費定八月六日星期六上午八至九時舉行「上海博物館珍藏：六千年的中國藝術展覽」觀賞會，並在金門公園亞洲美術博物院備早餐招待。入場捐每人十二元。在沙加緬度街（唐人街）九二〇號該堂售票（七八一—〇四〇一）。

★「華人小型奧運會」定八月十三星期六上午八時起整天在富曉大學田徑場舉行。由半島中華協會所主辦。欲參賽者可電（四一五）四九三—二一三三領取報名表格。該會地址是 Chinese Community Center of the Peninsula, 3065 Middlefield, Palo Alto, CA. 94306

★華埠男青年會定八月十三至二十一日爲八歲至十五歲男生和九至十七歲女生分別在兩營地舉行爲期九天的夏令營，向居住城市的少年提供包括爬山、划艇、野火、露營等户外生活。（九八二—四四一二）。

★林露德女士新作「派王阿海」已出版，由楊麗珊中譯，唐又山設計和插圖。新書介紹會定八月十三星期六下午一至三時在企李街九六五號女青年會舉行。茶點由本市名西點公司供應。不收門券。三九七—六八八三。

★第九道電視台KQED宣佈八月份將播放「救救大熊貓」紀録片三次。時間是廿四日星期三晚八時，廿七日星期六下午六時三刻及廿八日星期日下午十時三刻。此影片爲美國國家地理學會派員往中國四川西部大熊貓保護區所攝。

★第二道電視台KTVU「今日美亞」定八月六日星期六早九時至九時半訪問紐約華裔作曲家和劇作家陳澤利。另訪作家鄧明道談新作「雲遊四海的道教方士」及談論美國日裔要求政府撥款設「戰時集中營補償金」事。

★華裔作家陳澤利新作英語劇「ABC美國華裔」由八月二日至廿八日在本市美臣堡民衆劇場公演。

★本市老人護伴服務組爲老人申請加州身份證至八月十八日爲止。有意申請可攜帶護照、綠卡、難民紙或公民證到板街六四〇號安老自助處辦理。年齡在六十二歲以上收費三元，六十二歲以下收費六元。

★美國同源總會今天起至八月六日在加州沙連那市舉行第三十七屆兩年一度之大會。今年題目是「八〇年代華裔崛起：自信、肯定與參與」。

★華埠圖書館定八月六日星期六上午十一時邀金．高漢君講解「如何使用硬幣操作的電腦」及當場示範。到會聽衆並可獲贈硬幣一枚，免費使用該「富蘭克林．愛思一千」型電腦。地點：跑華街一一三五號。不收門券。

★本市亞裔劇場爲慶祝創立十周年紀念，定八月五日至九月十八日演出黃大衛得獎名劇FOB（新移民）。以英語演出。地點：加罅寬街四三四四號（七五二—八三二四）。票價分八元、九元兩種。

中美洲危機

中美洲近日戰雲密佈。美國特史里察．史東雖然穿梭交涉，危機仍然存在。我們幾位朋友關心這動盪的局面。在茶叙中甲君說：「美國艦隊已從加勒比海和太平洋兩面南下，把中美洲包圍，左翼政權的尼加拉瓜與親美的洪都拉斯接壤。蘇聯古巴援尼國，美軍却在洪國登陸演習。其鄰近之薩爾瓦多國正打着內戰。這是個一觸即發的局面。戰事隨時可以升級，還會把美軍拉進戰場。」

朋友乙稱：「美軍不一定是被『拉進』戰場。而是被華盛頓主戰人士派去參戰。這是美國人民要注意的。近日因爲中美洲局面的動盪，我打開世界地圖一看，只見中美洲諸國只是些彈丸小國。有的面積還不如加州一個縣大。幾個國家的總人口數字也不及一個洛杉磯市多。如果美軍要直接參戰，隨時可以把中美洲夷爲平地，當地人民盡作陪葬品，誠慘事也。」

甲說：「主戰者可能無大舉出兵的心。只望艦隊演習發生阻嚇作用。但他們不明白，中美洲並不全是蘇聯和古巴插手的簡單。」

朋友丙說：「我沒有到過中美洲，但數年前曾訪墨西哥。作爲一個遊客，在短短的十天旅程中，我也看到許多基本的問題。例如西班牙裔與印第安人的矛盾：白人富，土人窮。白人住城市洋樓，土人居深山村落。又如到處都有貪官污吏，使人民無法改善生計。又如大工農業受美國公司所控制，產品運美，使本地經濟依賴美國。這次情形，想在中美洲諸國也大同小異。」

乙說：「墨西哥礦產早負盛名，金銀尤稱著。近年加上石油，國家應當富起來。但結果剛相反，墨國去年經濟不景，貨幣貶值，狂跌幾達十倍。人民痛苦可知。我看中美洲問題應先找病源，對症下藥。武力不是解決問題的唯一辦法。」（陳志福）

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溫故知新

（在東西報社接辦太平洋週報的兩年半時間中，經常有讀者向我們提議重登胡景南先生的「隨筆」。在蔣覺夫先生去世後，也有讀者希望我們選載他的專欄。一方面可以重溫往事，一方面也有紀念太平洋週報和東西報這兩位作家的意義。我們準備除了刊載這兩位的文章外，還會選載一些由其他作家所寫不失時代意義的舊文。

這一期胡景南先生談到華人社會需要一些硬紮硬打的人出來服務，而不需要裝腔作勢的人出來爭虛名，雖是十八年前的舊文，仍適用於今時今日的華埠。

蔣覺夫先生的文章，是他在兩年前爲太平洋週報所寫「閒話偶述」的一篇。以他切情平實的筆調，談初來美國對華人社區的感想。—編者。）

胡景南先生

我的故鄉橫江可以說是台山的中型鄉村，但我母親出世的浮石，却比橫江大了十倍，有他們自己的墟市，並有能力公演第一流的粵劇班，有時頗使我們的「村仔佬」眼紅，無聊的時候就製造許多不利於「浮石佬」的謠言或新聞，其中的一個就是「浮石佬裝腔」！

所謂「裝腔」就是打腫面龐充胖子。是「浮石佬」在事實上比「橫江佬」更「裝腔」麼？這也許是有多少準確性的，因爲橫江一鄉，當時不過一千人口，不獨大家互相認識，而家產學識地位人品，也無人不曉，想「充」也充不來，不如索性老實一點，省却許多繁文褥節和煩惱。但人口有二萬的浮石，東頭人不認識西頭人，甚至同一條巷，也未必互相了解其家庭狀況，因此在某種情形之下，有人裝一下腔，不獨是可能，而且是不可避免的。

當華埠仍在閉關自守的時代，華僑也是很老實的，因爲幾乎大家都認識，故無謂裝腔。有時還因爲太過老實，變了鄉愿，變了金山丁，給人「捉猪」。第一個打開裝腔之門的是國內官方之籠絡華僑，幾個舊式僑領必要「充」，來獲取國內官方之賞識。第二個打開裝腔之門的是美國的上層份子要聯絡華人，幾個新式僑領必要「充」，來獲取西人社會上層份子之賞識。

但這只限於僑領，一般的僑胞仍是老老實實過其捱工納糧的生活，直至戰後衝破了華埠的範圍，形勢突變，我們已不能大家互相認識，同時又和白種或黑種的鄰居接觸，結果，不獨一部份成人要裝腔，連青少年及孩子們也染上這一種風氣了。

他們買汽車要講牌子，買衣服也要買某幾個公司的，有些還要講速率，才表示「有料」，上餐館也要找名貴的，否則不够地位，他們對於華埠的各種團體沒有多大的認識，但他們要做主席或職員（尤其是同源會的會長或商會的董事），他們對華文報紙沒有親切之感（有些更不閱讀），但他們設法使自己的相片在那裡刊登出來。少年要學人飲酒，要學人吸烟，那些越軌的還要組織一班人，衝入別人的私家跳舞會，或偷劫東西。來表示自己有地位，贏得別人的賞識。

這些都是自卑感作怪，他們都覺得自己有缺陷，要設法加以彌補，這是應該的，但他們不脚踏實地，不努力克復自己的弱點，不充實自己的學問知識，不埋頭苦幹來爭取賞識，却希望走捷徑，找虛榮，示浮誇，把自己當作輕氣球般吹漲起來，但這不會增强他們的自信心，祇加重他們的自卑感！

華僑社會需要一些硬紮硬打的人出來服務，不需要裝腔的人出來爭虛名。假如華埠目前的風氣不扭轉過來，則第二代不識得謙虛爲何物，只以炫耀奢華爲能事，將來華僑社會之黃鐘毀棄瓦釜雷鳴，還甚於今日呢！（原載一九六五年五月廿七日太平洋週報）

蔣覺夫先生

我剛來舊金山定居的時候，人地生疏，寓所離華埠不遠，自然每天要來此行街，感覺上猶如身在舊日的廣州或今時的香港，但精神上缺乏親切的認同，幸而有四海爲家的習慣，時常見怪不怪，不但安之若素，而且好奇心濃，一切見聞都能引起探索其究竟的興趣。

對一位新來貴地的人來說，首先要摸熟地方，大街小巷及名勝古跡，必須周遊一番。我喜照相，在初到的一年內，帶着相機走遍各處，拍盡所有值得注意的鏡頭，大至金門橋，小至巷尾屋角，祇要我覺得新奇，全都攝入鏡頭，到後來拍無可拍了，一切都已熟悉看慣了，並且慢慢覺得自己成了當地居民，再要在胸前掛着架相機周圍行，豈非看來像外地來的遊客，有時會招引一位不相識的女郎，突然走近來說「請我喝一杯咖啡如何」，爲了避免麻煩，保持我的自尊心，就把相機置諸高閣，輕易不再用了。

經過相當時期後，雖然對地方有些熟識了，但對人們還有些生疏，要認識人，就不像認識地方那樣簡單。按照中國傳統說法，芸芸衆生有「三教九流」之分，講到職業，舊社會的生活有三百六十行業，現在世事大變，科學技術發達，行業日益增加，何止千百倍，簡直可稱漫無限止，各行各業有自己的特點，因此從業人員也各具特色。

華埠的範圍不大，僅幾條街道而已，但人口密度極高，雖然生活條件差，可是市面十分熱鬧，全是華人經營的商業，身爲華人，理應如魚得水，認識不少人起來。但是事情沒有那樣簡單。

第一件事使我驚奇的，就是四邑籍人數之多，尤其來自台山鄉村的人士最多。我居住香港將近二十年，似乎不記得有原籍四邑的朋友，有些在舊金山再度相遇，變爲四邑人了，探詢其緣由，原來在香港大家不注意宗親族誼，人們從大陸南北各省而來，合作謀生，社會日漸現代化，製造工業發達，進出口商業隨着興盛，香港是十足的華人社會，地方性的原籍關係已趨淡薄，普遍應用粵語，也就是廣州話，沒有人講自己的鄉下話，因此不易發覺有四邑人或台山人。

我猜想還有一個原因。香港中下層社會間流行一些閒話故事，涉及美國華僑回鄉探親，人稱他們爲「金山伯」或「台山伯」，誠實而多金，成爲香港「老千」們的出術對象，所以華僑在香港，不想暴露自己的身份，免受騙子們的追逐。（原載一九八一年六月十一日太平洋週報）

金山客批世情

★好心好報

台灣「愛心聯誼會」會長黃阿原在電視台主持過「好心有好報」節目，收取會費，最近蓆捲千多萬，新台幣逃去。

金山客曰：有千萬在身，逍遙法外，亦算「好報」也。

★抗議

報載：新法噴霧劑研究成功，向鼻一噴，即可避孕。

金山客曰：我若爲鼻子，必提出抗議，不關我之事，爲何被噴？

★貴屁

台灣板橋國小教師在會議中爭吵，一句「放屁」，被對方控告妨害名譽，要求賠償損失卅萬元。

金山客曰：如再罵一次，可再來一句「放你的貴屁！」

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社區報紙的一線生機

司馬夷

東西報和太平洋週報合併，加强社區上中英文的新聞報導，是件好事。以風格論，太平洋週報一直保持着嚴謹、求真、樸素和敢言的特色。四十多年來，服務僑社，是旅美華人的喉舌，尤其是五〇、六〇年代，那時并無其他週報，太平洋週報是我們華人唯一的聲音，對華人社區頗具影響力。

東西報是我們社區獨一無二的中英雙語週報，對美國華人的新生代做過許多文化溝通的工作，和太平洋週報有着顯著不同的模式，以發行的時間論，太平洋週報幾達半個世紀，東西報也有十六年多的歷史。近十多年來，社區報紙不斷出版，尤其是在東西報面世以後，中文週報，更如雨後春筍，可惜雖曾出現百花齊放的局面，但維持不久，花草凋零，如今碩果僅存的只三數家而已。

社區報紙（特別是中文週報）所以難於維持，是處於內外夾攻的形勢。對內言，報紙增產而讀者率并未提高，廣告量有限，更加入廣播電台和電視台的競爭，這口「文化之羹」是分薄了，而大部份中文週報沒有自置印刷所，紙張油墨費用高漲，印刷費更不斷增加，出版人虧本，印刷商賺錢，在這種情況下，社區報紙難有前景。加上外來報紙的侵入，香港報紙的航空版多至十份以上，還有台灣報業鉅子挾雄厚財力在美國創辦中文日報，一開便幾家，小規模的社區報紙，那能抵得上如此這般的「內憂外患」？

我們并無意反對外來報紙侵入市場和競爭，但却要鄭重地指出那些報紙對我們社區所起的作用，如果是正面的，我們應表歡迎，若是負面的，便值得檢討了。

台系報紙過份渲染台灣新聞，這也許是他們争取台灣移民讀者的手法，但對社區新聞在比重上顯然是微弱了。香港報紙航空版，大部份更無社區新聞，簡直是香港當地的報紙，對社區毫無關連，但却發生相當重大的影響力，那是帶來社區一片「港風」，配合來自香港的移民，此風到處披靡。

原來華人社區純樸的風氣漸漸「港化」了，朝午「嘆」茶，晚餐「煲仔菜」，喜筵乳猪席，滿漢全席，佛跳牆，宮膳都在華埠出現；老輩華僑節儉的美德，被「港風」衝擊得飄搖零落。

港式炒麵，港式雲吞，港式點心，港式燒臘已把「雜碎」打入冷宮。

華埠物業也給新來的資金搶貴，小生意無法應付高租，華埠老人住宅單位日見減少。

港式觀念使人「爾虞我詐」，投機者不顧商業道德，過海神仙，華僑們口中的道義信用已不復存在。

港報帶給華人社區的便是這類教育，再加上録影帶的泛濫，「千王之王」大小通吃，問你怕未？

社區華人「港化」以後，港報航空版天天見面，使他們身在美國，心在香港，寧談一九九七（香港歸還中國期限），不談一九八四（美國總統選舉年）；影星傳聲車禍喪生，轟動僑社，而關心陳果仁喪生的又有幾人？

由此，我們可知一份社區報紙是有其存在的價值的，因爲他是我們社區真實的聲音，雖然辦報環境非佳，而且在港台報紙入侵的夾縫中出頭不易，但通過一群有心人的努力，這些碩果僅存的社區報紙，有如石縫小草，在艱困中挣扎出來，仍顯一綫生機，在海外文化沙漠中露出點綠意。

筆者有感於東西報和太平洋週報合併，聊抒所懷，并爲創新紀元的一份社區報紙打氣！

★這幾年來，正當美國華埠居民爲治安發愁的時候。香港電影界一些人士却以我們社區黑暗的一面爲題材，大拍「血洗唐人街」、「殺出唐人街」一類的電影。內容極盡渲染能事。可惜不見社區人士抗議。最近紐約拍「夜曲」，片中內容有侮辱亞裔與不實的部份。許多華裔演員相繼辭職不幹，以示抗議。可是我們却在來自香港的報導上看見鄺美寶從美國回港後的一段話，她是「夜曲」的女角，不但沒有半句批評這部影片的內容，還説她現在拍片要開高價了，因爲「我現在是國際級的影星。那部「夜曲」會在全世界放映，我又是第一女主角。你説，在香港，除了成龍之外，該到我了吧！」使人看了，啼笑皆非。

★怪不得年前當荷里活電影公司不分皂白，跟東映年前日本東映要拍一部歌頌二次大戰軍國主義時代的影片「大日本帝國」。片中要拍攝中日戰事的鏡頭。結果台灣的中央電影公司不分皂白，跟東映「協力」合作拍攝。這影片在日本放映時，正是去年亞洲各國人民抗議日本文部省教科書篡改歷史之時。我們從李敖作的一本書「戰鬥．禁書．K」中看見「大日本帝國」影片的廣告，上面登着「中央電影公司」的名字，除外還有協助攝作的台灣「中華航空公司」和「永昌貿易株式會社」等。

★據最近往台港渡假歸來者稱，美國海關最近注意台港模仿美國註册商標的衣物，查獲時没收。事實上台港市場上的成衣和皮具等，採用商標是「真」或「假」的，買的人根本無法分辨。如果是自用的，一個安全辦法是把有疑問的商標剪去。如果的確是「正貨」，應保存發票以爲證明。

★一位太太從香港赤柱買回多條牛仔褲。價錢比較美國價格不知平宜了多少。而且條條都標着名牌袋花。她買了幾條準備送給子女們自用。離港時細心一想，幾條牛仔褲佔了皮箱一大半的體積。萬一海關官員要打開來看，正是無所遁形。結果決定把袋花統統剪掉。回到美國後分送讀中學的子女。他們一看這些「來路不明」缺少袋花的褲子，都不要穿。媽媽生氣了，大罵他們不識貨：「你們知道嗎？歐美的大廠家都去香港訂貨。這些不外是廠商把多製的拿出來平賣而已。」子女們答道：「没有名廠袋花，我們穿了會被同學們取笑呢！」媽媽聽了，搖頭歎息，但也没有辦法。（劉池光

★不要説一個影星没有仔細審核一本劇本，而糊糊塗塗地簽了合約出洋拍片去也。一家影片公司也何妨不是糊糊塗塗地簽約替别國的影片公司「服務」，結果自尋侮辱呢？多影隊來三藩市拍「陳查理」一部片時，亞裔在金門公園及漁人碼頭等現場抗議示威。當時一個製片家説：「如果没有華人參加演出，我會去找日本人、朝鮮人和菲律賓人。如果三藩市不讓我們開拍，我們會去台灣、香港，那裏擔保有人歡迎我們，也會有不少明星排隊等候一個演出的機會……。」可悲的是：他所説的是實情。鄺美寶和鄧光榮不是巴不得有這樣的進入「國際級」的機會嗎？

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社區抗議無效
黃玉雲出長第四衛生局

（本報訊）華埠第四衛生分局在這年來，因爲在人事調動上，引起不少爭論。衛生總局原定調第四分局的尊臣醫生往列治文區的第五分局。而調第五分局的華裔主任來第四分局。

反對這項調動者認爲尊臣醫生在華埠長期服務，行將退休，不應在此時把她調離這地區。而且對衛生局調動職員的政策也表示不滿。

但當反對人士在發動抗議行動時，消息傳出衛生總局內定派第五分局的黃玉雲來華埠。黃女士是諳中英語的華裔，在日落—列治文區服務多年，有很好的成績。所以華埠不少人士採觀望態度，沒有參加抗議。

衛生局長思法文醫師在爭論中採取沉默態度。對抗議人士沒有直接答辯。採訪此事的記者難得找局長談話。黃玉雲女士更不願發表意見。

抗議人士多次集會，並曾向范士丹市長面呈抗議書。但思法文局長堅持原來決定，指派黃玉雲女士在八月一日接管第四分局。而尊臣醫生雖然行將退休，最近經已辭職，在辭職信中指衛生局「不尊重服務社區多年的衛生工作人員」。

在第四分局人事上的紛爭期間中，黃玉雲多次婉拒本報記者訪問的要求。上週黃女士抵任在即，且認爲此事已告一段落，乃答應與記者會面。黃女士給人的印象是比她實際歲數（五十三歲）年輕，且平易近人，精力充沛。談話時常露笑容。

黃女士在本華埠長大，在加州大學獲護理學位。畢業後在加大服務數年，後往亞里桑拿州鳳凰城在衛生局任公共衛生護士三年，專爲鄉居人士—大部份是印第安人—服務。後回灣區在衛生局工作。一九六四年她往明尼蘇打大學深造，獲公共衛生碩士學位。回本市後黃女士專任行政方面工作，並獲升任衛生局中管理護理事務的主任職。

她說這次被派到第四分局服務，要從公共衛生這觀點來看社區中的問題和居民的需求。她了解到第四分局職員的情緒在最近的爭論中受到一定的影響，但她強調對社區的服務、對病人的照顧絕不能中斷。並望在到任後與分局職員合作，也望職員們與她合作，一同爲社區衛生工作盡力。

胡景儔夫婦　（張榮貴攝）

太平洋週報　風格與立場

（本報訊）在東西報與太平洋週報合併出版的時候，太平洋週報創辦人之一胡景儔回憶一九四六年週報創刊之時：「當時二次世界大戰剛結束，景南尚在國民日報任職，且在夜校讀法律系，希望學成後當一位律師兼編輯。我在戰時當美軍，在通訊部隊中學門機械技師的工藝。開辦週報的時候，得到一些朋友的幫忙，由景南做總編輯，我主管印刷。初辦時大家都沒有薪金。我尚在獵人角船廠工作，後來有退伍軍人學業補助金供我讀夜學。」

在風格立場上，胡君指出太平洋在截稿時間上不像日報的緊張，許多新聞可以較詳細較完善的報導。而且在報導社區有爭論性的新聞上，太平洋刊出真名真姓，而盡量避免用「某某」兩字。「也許因爲我們如實的報導，使一些當事人遷怒於報社。但這是美國新聞界的一個好的作風。」

太平洋開明的立場，也令華埠中保守份子的不滿。胡君記得一九四九年華埠一些人士假同源會禮堂慶祝新中國成立，國民黨份子派人進會場搗亂，並警告所有中文報紙不要刊登有關此事的新聞。景南和我當日不在場，報社也沒有派人出席。但景南深感如此大事不能隻字不登。因此次日往同源會看了搗亂後的現場，採訪了一些目擊者。在次期太平洋週報不但刊出全情，還報警存案。

「我們多年辦報的經驗證實：讀者們要看有名有姓、真實報導的新聞。」

胡君指出另一特點是太平洋有法院和政府人員的聯繫，經常報導一些獨有的新聞。「自從一九六〇年太平洋加入本市記者會後，凡有與華人有關的訴訟，都會通知報社。景南便親往法庭採訪。他跟很多政要都是好朋友，這對報導政府新議案或移民新例都有幫助。」

美國在二次戰後准許退伍軍人申請妻子來美，不少華裔回中國結婚，這些「戰後新娘」來美，也替太平洋添了不少新訂户。一九五六年移民局忽有「大傳票案」，限華埠會館在兩天內出會員紀錄，以查是否冒籍來美。弄到華埠內鷄犬不寧。跟着乃有「坦白」政策，許多讀者關心移民政策動向。太平洋在這方面常有詳細報導，故此訂户方面在短期內直綫上升。

在太平洋創刊以來，胡景南每期撰寫主要新聞和評論，是報刊的主力。他在多年前已有意多邀作家供稿。經朋友的介紹，香港專欄作家司明每週寫一篇通訊。後來他計劃往中國旅行探親，考慮到如何維持週報的不斷出版。有一次他跟東西報劉池光談論兩報合併的可能性，劉君記得他曾幽默地說：「不必操之過急，兩報可以先同居後結婚。」

一九七九年胡景南急病突逝。好友們都不願一份爲社區服務、爲讀者愛好的報刊就此關門。會計師蕭棣偉出錢出力，維持週報出版，至八一年元旦由東西報社接辦。

胡景儔君雖年逾七十，身壯力健，出任報社顧問職位，照常協助報社事務。胡夫人數十年主管太平洋週報營業部事務，有條不紊。現出任東西報社廣告部主任職。她對記者說：「我們的四個孩子都在太平洋週報報社中長大。自小在報社中摺報紙、捲報紙，從校中回來便幫忙郵寄和送報的工作。十四年中從未間斷。」她笑着說：「我的兒子還因爲在報社要跟客人談話，而學會說一口好華語。」兩人雖屆退休之齡，但仍爲報社盡力。爲華人社區保持一份獨立開明報刊的意願始終如一。（黃燕薇）

東西報·太平洋週報合併出版

（社論）從這一期開始，東西報和太平洋週報合併出版。我們會繼續保持獨立、開明的辦報方針，以公正的態度報導新聞，以嚴肅的態度評述社區問題，以多姿多采的方式向讀者提供副刊資料。

我們不但保留了兩報原有專欄，還會從今期開始新闢「康寧集」和「英語學習」。並繼續連載林露德女士長篇小說「千金」，和「温故知新」。在「温故知新」中，我們選載胡景南先生和蔣覺夫先生的作品。既有紀念性質、也有歷史性的意義。其中不少二三十年前提出的問題，至今仍然存在。使我們閱後，的確感到能温故知新！

在新聞方面，我們希望在社區關切的問題上—如移民新案、陳果仁案件、民居、教育、保健和治安問題等都能作深入探討和報導。在電影、音樂、舞蹈、美術和其他舞台藝術方面，我們都有專人爲讀者報導。

對多年來閱讀東西報和太平洋週報的讀者，我們謹致謝意。對新讀者們，我們在此表示歡迎。（劉池光）